

# Millinery number of Vogue

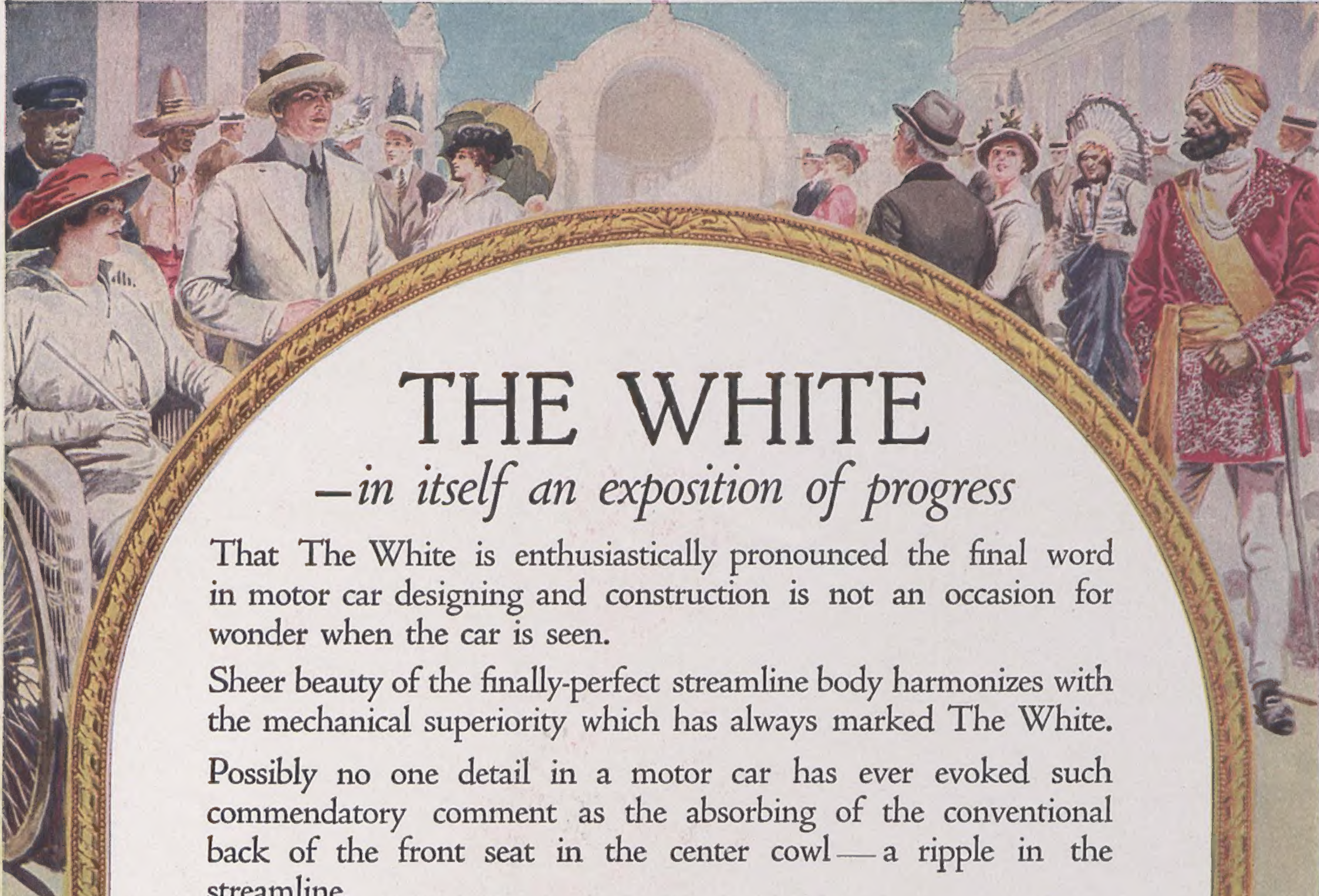


Frank X. Leyendecker

MARCH 15 1915  
PRICE 25 CTS.

THE VOGUE COMPANY  
CONDÉ NAST, Publisher





# THE WHITE

*—in itself an exposition of progress*

That The White is enthusiastically pronounced the final word in motor car designing and construction is not an occasion for wonder when the car is seen.

Sheer beauty of the finally-perfect streamline body harmonizes with the mechanical superiority which has always marked The White.

Possibly no one detail in a motor car has ever evoked such commendatory comment as the absorbing of the conventional back of the front seat in the center cowl—a ripple in the streamline.

This, however, is simply one of many things which blend into the complete charm of the car.

## *White leadership is a principle*

The accomplishment of the final aim in body designing is the outgrowth of that leadership which, among other things, first introduced the mono-bloc, long-stroke, high-speed motor; the logical left-side drive; the first perfected

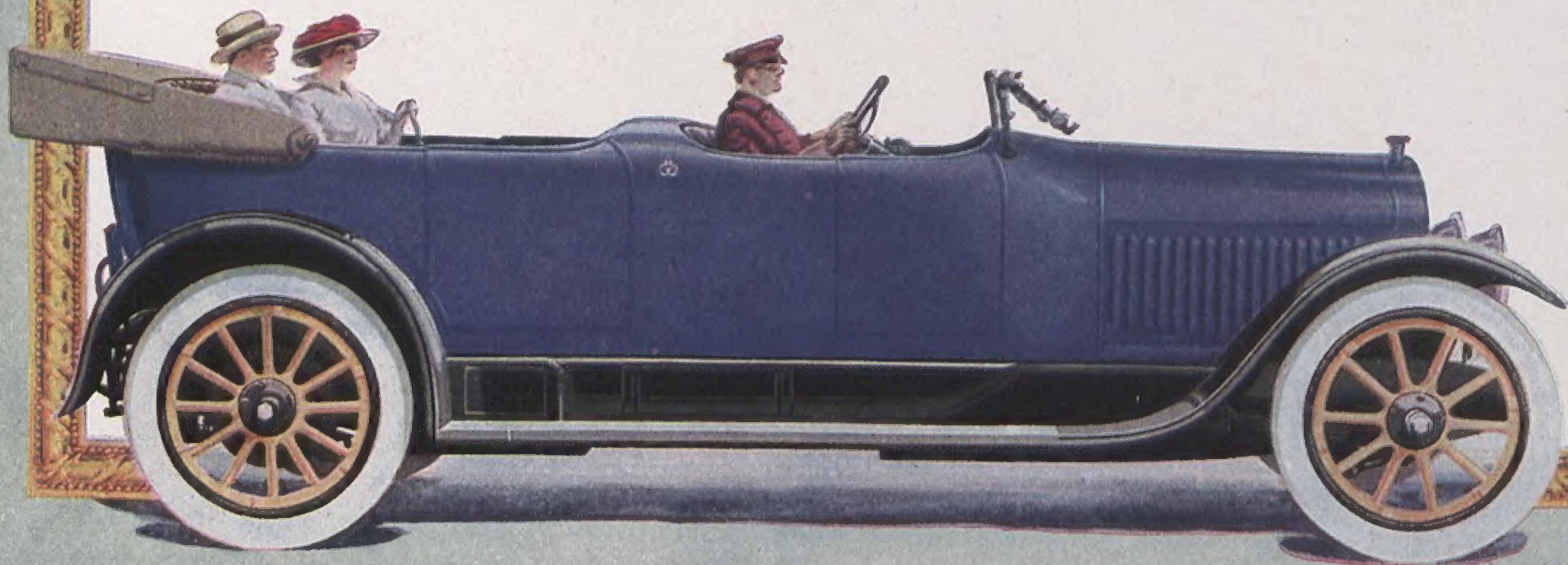
electrical system combined with the tremendous advantage of a non-stallable engine.

These fundamental mechanical improvements have been basic principles in The White for years.

WHITE DEALERS EVERYWHERE ARE EXHIBITING AND DEMONSTRATING  
THE DIFFERENT MODELS

THE WHITE COMPANY, Cleveland  
Manufacturers of Gasoline Motor Cars, Motor Trucks and Taxicabs

Exhibiting at Transportation Building, Panama-Pacific International Exposition, San Francisco





# Tone and Tone Control

*Two Victrola characteristics*

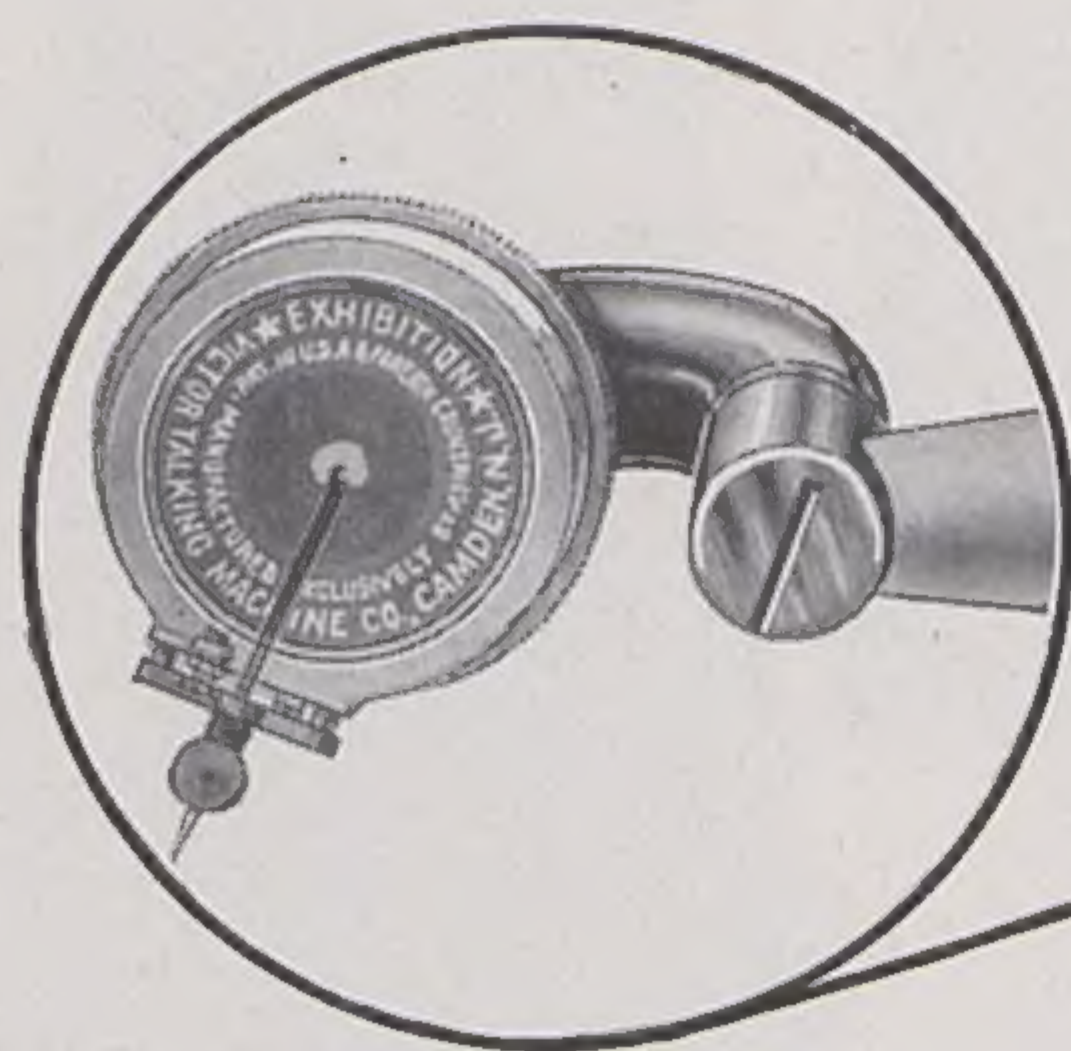
The Victrola tone is a wonderful thing. It is the tone of pure reality—throbbing with life and power. When you hear the world's greatest artists on the Victrola, you hear them just as truly as though they were singing or playing right before you.

Besides this true-to-life tone there is incorporated in the Victrola the important feature of tone-control—the ability to play each individual selection just as *you* personally want to hear it.

These two distinguishing features demonstrate the perfection of every detail in the Victrola. It not only brings you the world's best music in all its beauty, but enables you to enjoy it to the fullest extent.

There are Victrolas in great variety from \$15 to \$250 and any Victor dealer will gladly demonstrate them and play any music you wish to hear.

Always use Victrolas with Victor Records and Victor Needles—the *combination*. There is no other way to get the unequalled Victrola tone.



The patented Victor "goose-neck" tone-arm in playing position.

**"Goose-neck" sound-box tube**—the flexible metal connection between the sound-box and tapering tone-arm, which enables the Victor Needle to follow the record grooves with unerring accuracy.

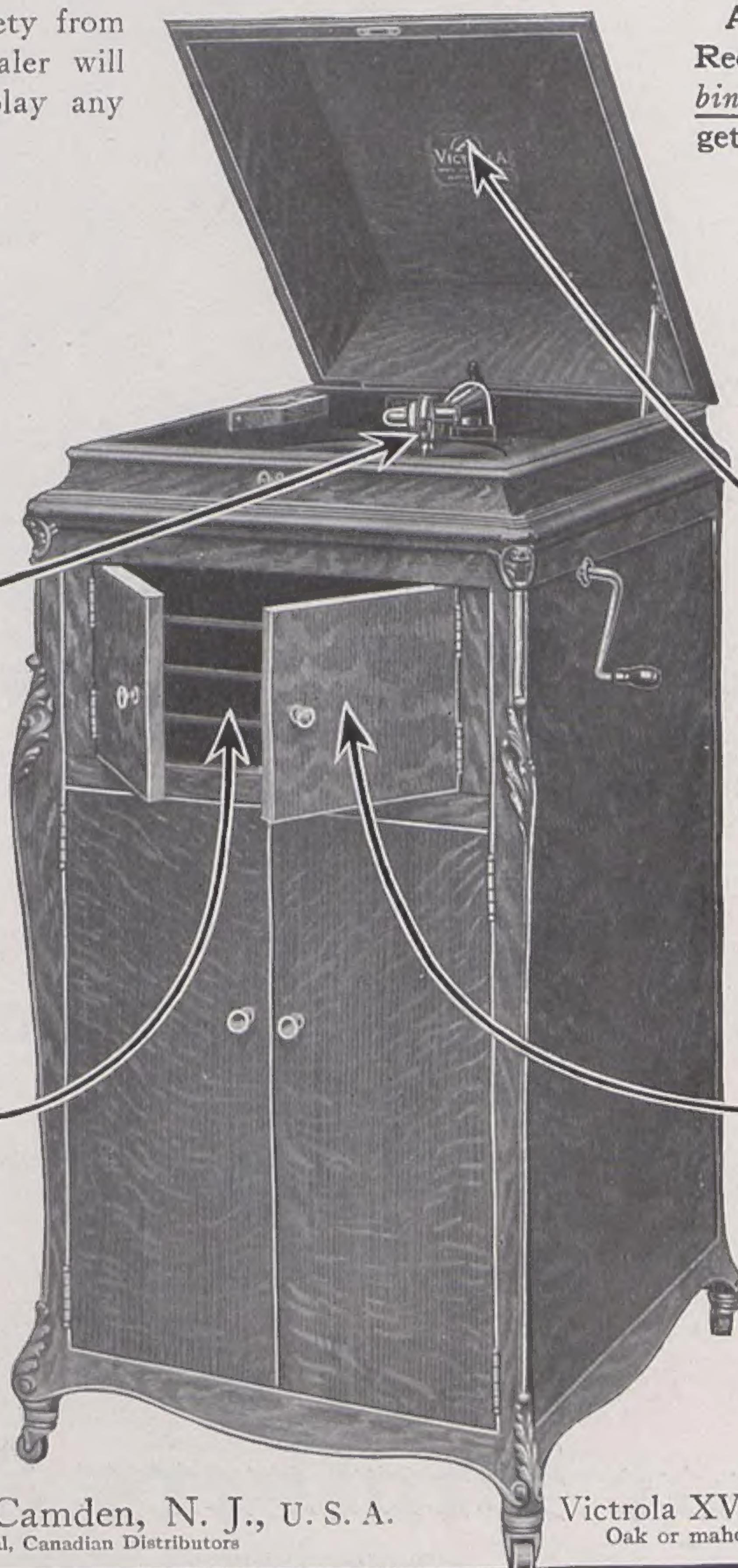


The famous Victor trademark is on every Victrola, Victor, and Victor Record.

**Victor system of changeable needles**—a perfect reproduction is possible only with a perfect point—therefore a new needle for each record is the only positive assurance of a perfect point. You also have your choice of full tone, half tone or further modification with the fibre needle.

**Concealed sounding-boards and amplifying compartment of wood**—provide the very limit of area of vibrating surface and sound amplifying compartment, so absolutely essential to an exact and pure tone reproduction.

**Modifying doors**—may be opened wide, thereby giving the tone in its fullest volume; or doors may be set at any degree, graduating the volume of tone to exactly suit every requirement. Closed tight, the volume is reduced to the minimum and when not in use interior is fully protected.



Victor Talking Machine Co., Camden, N. J., U. S. A.  
Berliner Gramophone Co., Montreal, Canadian Distributors

Victrola XVI, \$200  
Oak or mahogany

New Victor Records demonstrated at all dealers on the 28th of each month.





SELECTIONS  
from  
our latest  
PARISIAN IMPORTATIONS



**Gage Brothers & Co.**  
(Wholesale Only)

SOUTH MICHIGAN AVENUE  
CHICAGO

FIFTH AVENUE, COR. 37TH ST.  
NEW YORK

49 RUE D'HAUTEVILLE  
PARIS





# Franklin Simon & Co.

FIFTH AVE., 37th and 38th Sts., NEW YORK



Exclusive Spring Models

## Women's Dressy Tailored Suits

At Special Prices

No. 807—**Dressy Tailored Suit** of imported serge, in navy blue, tan or black; new Eton coat with deep embroidered points on hips, flare collar and cuffs of tan color faille silk, front and back of coat trimmed with taffeta corded ornaments, lined with peau de cygne; new flare skirt with graduated yoke; sizes 32 to 44 . . . . . *Special*

39.50

No. 807A—**Military Turban Hat** of lisere straw, close fitting, in navy, brown, green or black, quill on right side . . . . . *Special*

10.75

No. 809—**Smart Tailored Suit** of imported gabardine, in navy, copenhagen or green; short belted military coat bound with braid in self color, girdle and trimming of silver braid, silver filigree buttons, silk-piped buttonholes to match, high standing collar with detachable flare collar of chiffon, lined with handsome soft-flowered silk; new model skirt, shirred at waist, with hip pockets of embroidered braid, trimmed with silver filigree buttons to match coat; sizes 32 to 44 . . . . . *Special*

59.50

No. 809A—**Straw Hat**, small sailor shape, in brown, navy or black, long back brim, grosgrain band, long French plume with silver buckle . . . . . *Special*

19.75

No. 811—**Dressy Suit** of imported tussah silk, in natural color, new semi-Empire flare coat, collar, revers and turned-back cuffs of self material, detachable collar and sleeves edged with rose, lined with handsome soft-flowered silk; flare skirt with stitched panel front and back; sizes 32 to 44 . . . . . *Special*

39.50

No. 811A—**Small Close-fitting Hemp Straw Hat**, in blue, brown, rose or black, turned-up brim, with velvet ribbon and streamers, wreath of shaded flowers and fruit . . . . . *Special*

10.75

No. 813—**Dressy Tailored Suit** of imported gabardine, in navy, bamboo or black, one-button Colonial coat with ripple back and large pocket-flaps trimmed with steel buttons, flare collar, cuffs and vest of fancy black-and-white striped silk, peau de cygne lined; new model circular skirt; sizes 32 to 44 . . . . . *Special*

59.50

No. 813A—**Sailor Hat**, oblong shape with slanting brim of soft fancy straw, in gray, blue, sand or brown, crown and facing of chiffon, wreath of flowers and foliage, grosgrain ribbon bow in back . . . . . *Special*

15.75

Spring and Summer Style Book, "CORRECT DRESS"

Illustrating "Everything in Ready-to-wear Apparel" for Women, Misses, Girls, Men, Boys, Children and Infants.

Mailed out-of-town upon application to Dept. "H."





# SALES AND EXCHANGES



## Wearing Apparel

**WANTED.** Will pay \$50 for long, old-style Persian Lamb coat or cape, and \$20 for Hudson Seal, both over 36 size and 50 inches long. No. 107-B.

**FOR SALE**—Bridesmaid dress, worn once, cost \$75—will sell for \$50. Size 36. Material white lace, blue panne velvet girdle, lace cape effect. No. 332-D.

**BLACK** riding boots, 4½B. Cost \$15. Two plumes, shaded blue, cost \$7. All perfect condition—Sell at half above prices. No. 333-D.

**ROMPERS** and dresses, child 4, 75c to \$4. Net party dress, lace and yellow taffeta. Dresses girl 14-15; \$3 to \$10. No. 334-D.

**FOR SALE**—Blue taffeta dancing frock worn once. Cost \$40—Sell \$15. Last Spring's blue serge suit, excellent condition, \$10. Both size 34. No. 335-D.

**WILL** sacrifice exquisite lavender imported evening gown, perfect condition, \$50; size 36. Cost \$125. Also dainty white satin gown, trimmed with shadow lace. Price \$25. No. 336-D.

**FOR SALE**—\$150 light blue satin gown, bust 38. Sale price, \$20. No. 337-D.

**ACCOUNT** mourning, sell \$150. Hudson Seal Coat, gray trimming, \$50; youthful green evening dress (36), worn once, \$25. White sport coat, \$13.50. All excellent condition. No. 339-D.

**EXQUISITE** white charmeuse and crepe gown, trimmed with costly beaded lace. Cost \$125—Sell \$40. Worn twice. Two dancing frocks, apricot satin, never worn, pale blue brocade, \$10 each. Size 38-40. No. 340-D.

**THREE** evening gowns, white beaded (worn once); apricot charmeuse, green chiffon, Hollander model. Cost \$125 each. Taupe broadcloth suit. Cost \$150. Sell \$15 each. Size 36-38. No. 341-D.

**ELECTRIC** blue silk three-piece suit. Cost \$60—Sell \$20. Afternoon heliotrope and taupe dresses. Navy cloth suit and auto coat. King blue silk suit, sizes 36-38. Very reasonable. No. 343-D.

**FOR SALE**—Two double Paisley shawls, nearly four yards long. One white center, very beautiful; \$200. Other red center, fine condition, \$250. No. 344-D.

**LADY'S** cross-saddle riding suit, small black and white shepherd plaid, practically new, used three times. Size, large 36. Cost \$65—will sell for \$30. No. 346-D.

**FIVE** evening gowns, slightly used, size 38. Sell \$10 each. Dark green corduroy sport coat, satin lined. Sell \$10. Black fox scarf and muff, new Jaekel model, 1915. Cost \$125—Sell \$80. Wardrobe trunk. Cost \$60—Sell \$25; used twice. No. 347-D.

**AFTERNOON** gown, size 36, good condition. Cost \$74—Sell \$40. Black velvet and ecru lace waist, black satin underskirt, chiffon and lace overskirt, skunk trimmed. No. 348-D.

**FOR SALE**—Alaska sealskin coat, 36 in. long, size 34, double-breasted. Excellent condition. Value, \$400. Price \$85. No. 350-D.

**SACRIFICE**—Overcoats, blue velvet suit, boy seven years old. Chinchilla Muff. Cost \$100—Sell \$35. Exquisite hand-embroidered infant's articles. If interested, write for description. No. 353-D.

**SET** Pointed Fox, \$75. Smart afternoon gown striped silk and black velvet, 36—\$50. Brown motor coat, 36, raccoon collar and cuffs, latest Bernard model, \$30. Lucile dancing frock, young girl, 34—\$20. No. 356-D.

## Miscellaneous

**FOR** Rent, furnished, Colonial house, West side Hudson River water front, 50 min. to New York. 10 rooms, improvements, electricity, porches, fine grounds, boating, golf, near excellent hotel, garage. \$600 Season, May to October. Bungalow attached, 2 rooms, bath, kitchenette, \$300 Season. No. 358-D.

**ANTIQU** mahogany bureau desk, \$45. Exquisite old mandarin coat, \$60. Rare Sevres jewel casket, \$50. Old embroideries. Antique Delft plaques and vases. Fine oil paintings. No. 186-D.

**SELL** imported wardrobe, size 36, reasonable. Handsome Virot hat, scarf and muff, skunk and brocade. Cost \$250—Sell \$100. Magnificent black ostrich fan. Cost \$50—Sell \$25. Ivory fan. Cost \$40—Sell \$20. No. 202-D.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, for less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the May 1st Vogue should be received on or before March 25th. Address all communications to Sales and Exchanges Service, Vogue.

## "THIS IS A MESSAGE

FROM THE

## WILD AND WOOLLY WEST"

"In your number of February 1st you refer to Wisconsin as the 'In Far West.' Here is a message from the wild and woolly west—the first I have ever sent you.

"But I just wanted to tell you that on several occasions I have disposed of articles in answer to your want messages appearing in your Sales and Exchanges columns of Vogue. Everything has always turned out in such a satisfactory manner that I consider it a pleasure and a privilege to have any dealings with Vogue.

"I am a great admirer of Vogue, and look forward to each number with eagerness. To me it is one of my best investments, and saves me from wasting money on many mistakes which I did before I began to make a study of your delightful publication."

**THIS** enthusiastic letter came only a few days ago from a young woman living in San Rafael, California, and goes to show that this unusual department interests not only our readers near home but everywhere.

Look through the articles you have stored away—simply because you cannot use them or have no room for them—then think of the many women who are looking for the very thing you have.

Remember that absolute privacy covers all your dealings through the Sales and Exchanges of Vogue. The whole transaction is accomplished at the writing desk.

**SALES and  
EXCHANGES  
SERVICE**



**VOGUE**  
443 Fourth Ave.  
NEW YORK

## Miscellaneous—Cont.

**EXCEPTIONAL** opportunity. Beautiful French rug, 15x17 feet. Deep, soft, hand-tufted in French design. Soft fawn body with delicate soft color border design. Made to order. Cost \$900—Sell \$500. Used but six months. No. 938-D.

**FOR SALE**—Two lovely hand-made quilts in pinks and yellows, like your Grandmothers used to make. Also handsome crocheted bedspread. Write for particulars. No. 330-D.

**PURPLE** party box, gilt trimmings, never carried, Cost \$9—Sell \$4. Two camel-hair shawls, one square with white center, other large enough for two wraps. \$100 each. No. 331-D.

**RARE** India shawl, large Aubusson tapestry. Pearl and diamond scarf-pin, ring and bracelet. Write for description and price. No. 338-D.

## Miscellaneous Cont.

**STRING** of Graduated fresh-water pearls, 21 inches, drop earrings matching, together \$60. Antique Honiton lace collar, 3 points, \$40. No. 342-D.

**FOR SALE**—Four dark-red unlined brocade velvet portieres, cost \$40. Sell \$18. Two pair Marie Antoinette lace curtains, full length, Cost \$36—Sell \$15. Perfect condition. No. 345-D.

**HANDSOME** diamond pendant, \$275. Cost \$600. Large cluster diamond ring \$350. Pair sterling silver olive dishes, \$25. Large silver fruit-dish, \$30. Rare enamel and gold glass decanter, \$30. No. 349-D.

**FOR SALE**—at Ogunquit, Maine, tea house known as "The Whistling Oyster." Write for particulars. No. 351-D.

## Miscellaneous—Cont.

**THREE** yards five-inch Duchesse lace, \$18. Black lace fan, \$20. Baroque pearl and diamond pendant, \$25. Cameo brooch, \$35. No. 352-D.

**PINK** coral beads, about 300, Cost \$65. Make offer. Approval. Gold Damascene cigarette-case, \$30. Summer wrap, white India silk, hand-embroidered roses; youthful, \$6. No. 354-D.

**FOR SALE**—Hand-painted sick-room or individual breakfast set of twenty pieces in conventional design, black and gold. Cost \$50—Sell for \$30. No. 355-D.

**ANTIQUES** for sale. Rare mirrors, gate-leg, claw and ball, pair Sheraton, Empire dining tables, old Sheffield tray, dressing table, claw-foot sofa. Several Bonaparte relics. French bed. No. 357-D.

**SELL** few rare antiques and modern objects of Art, among which antique Spanish oil lamp, \$25. Colored glass-bead Georgian Bell-Pull, \$20. Beautiful Painting by E. Addison Miller: "October Morning," \$75. No. 359-D.

**BEAUTIFUL** Empire house or maternity gown, \$12. Never worn. Elegant silk crazy-quilt, 5 in. cream cluny lace border, never used, \$50. Seal coat, 43 bust, 36 long, \$50. No. 360-D.

**EXTREMELY** beautiful set, 10 volumes, "The Great Operas," Giuseppe Verdi, edition number 26 of the numbered and limited Edition de Grand Luxe, Societe Universelle Lyrique of Paris and Berlin, publishers. Beautifully bound, full "avant"; cost \$450. Never used—Sell \$300 or will consider reasonable offer. No. 361-D.

**BERKEY & GAY** 6-piece Walnut cane bedroom suite. Cost \$700—Sell \$300. Black lacquer, black brocade chair, \$20. Inlaid mahogany kidney table, glass top, \$40. Jacobean chair, grey and gold velvet brocade, \$35. Large Persian carpet. Other articles. No. 362-D.

**RUGS.** Excellent condition. Antique Serebend, 8 ft. 6 by 3 ft. 10. Sell \$50. Modern Feraghan, 6 ft. by 3 ft. 7. \$20. Might exchange for antique desk. No. 363-D.

**OPPORTUNITY.** 25 minutes from New York, high class modern Suburban residence, eight rooms, tiled bath, gas, electricity. Porch on two sides. Completely furnished \$8500. Would rent furnished for summer, or sell unfurnished. No. 364-D.

## Professional Services

**LADY** wishing excellent care during confinement can find it in home of competent physician; wife trained nurse. Beautiful New England village. Only one patient. Highest references. No. 598-C.

**EDUCATED** couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

**WOMAN'S** club papers written by a club-woman who is a college graduate and a member of a well-known literary family. State length desired. No. 600-C.

**CLUB** papers prepared for club women by a practical club woman, a college graduate, access to large university and Philadelphia Libraries. Term, reasonable. No. 725-C.

**A CULTURED**, well-educated young woman, thoroughly competent, excellent business training, and having good executive ability, wishes responsible position as secretary. Highest references. No. 726-C.

**YOUNG** southern lady of highest social references desires position as companion or secretary. Speaks French; would travel. No. 727-C.

**MAN** Tailor-Dressmaker wanted by prominent Canadian Firm to develop their Department of Tailored Suits and Costumes to order. Applicants give full particulars with qualifications and salary expected; treated confidential. No. 728-C.

**PANAMA-Pacific** Exposition, young woman, experienced traveller, would chaperon or accompany several young ladies or older persons. Familiar with California. Best references given and required. No. 729-C.

**LADY** of social position would accompany party of young ladies or single lady who desires to travel, or as chaperon for the summer. Highest references given. No. 730-C.

**YOUNG** lady, college graduate, experienced traveler, wishes to act as companion to children, girls or ladies to and at Pacific Coast Exposition. Would take entire charge of small party. No. 731-C.

**YOUNG** lady with experience, a University graduate, desires to tell stories to child, or tutor by the hour. Highest references. New York City and vicinity. No. 732-C.



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

*The Specialty Shop of Originations*

Philadelphia  
13th and Chestnut Sts.

FIFTH AVENUE, at 38th St., NEW YORK

EVERY TENET OF THE NEW MODES IN TAILLEUR SUITS IS EXPRESSED IN BONWIT TELLER & CO. MODELS

## THE "MESDAMES" SUIT.

Many new features are incorporated in this tailleur suit. The sleeves terminate in unique fan-plaited flare cuffs. The collar of silk is the squared shawl effect standing off at the back of the neck. The coat is a jaunty ripple flare type gathered at the waist by a belt. Yoke back skirt with plaited panel sides. In navy blue, black, green, mouse-grey, Belgique, gabardine, also checks 35.00

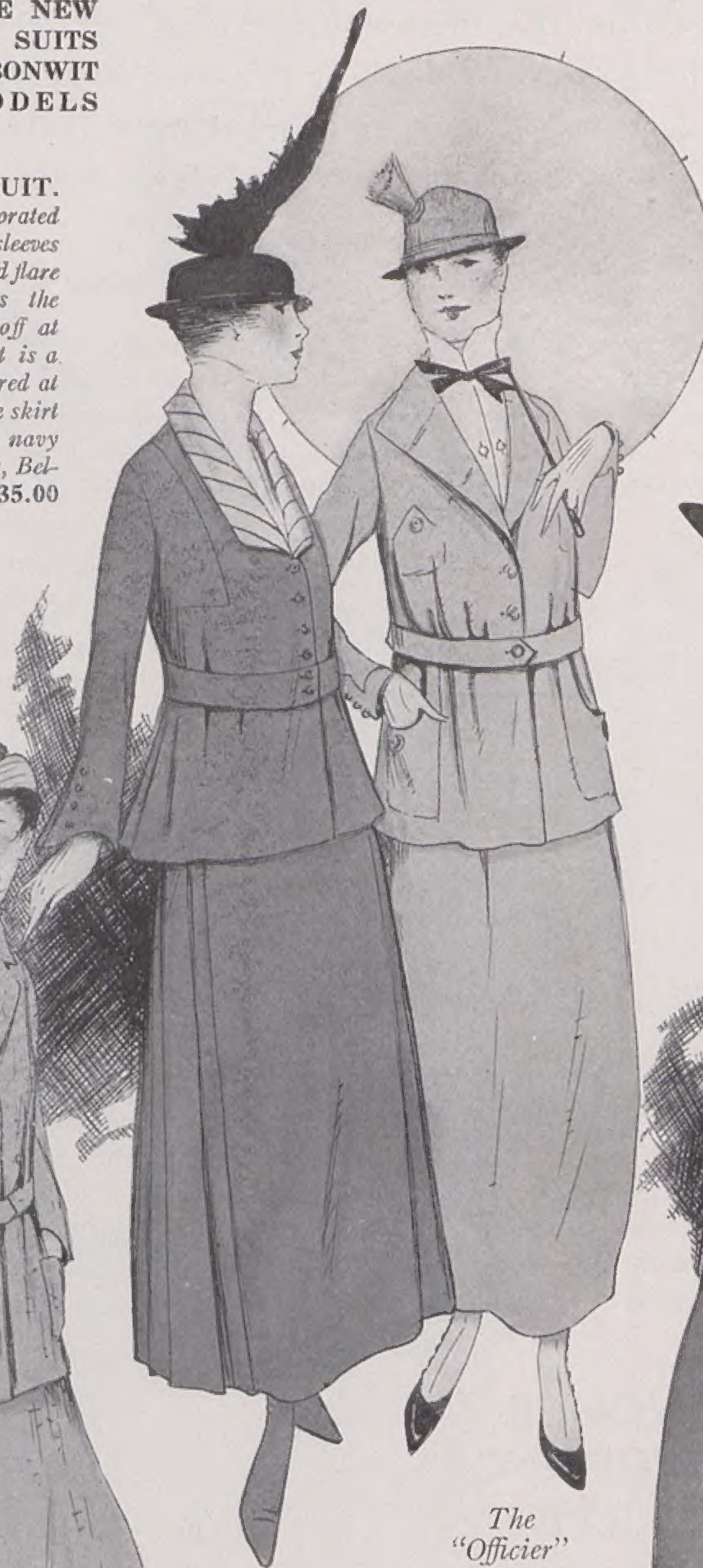
The  
"Field"  
Suit



## THE "FIELD" SUIT—A

typically mannish cut suit of light toned heather tweed. The Norfolk coat is characterized by soft supple tailoring. The skirt is designed on flare circular lines with one pocket and fan-plaited sides 35.00

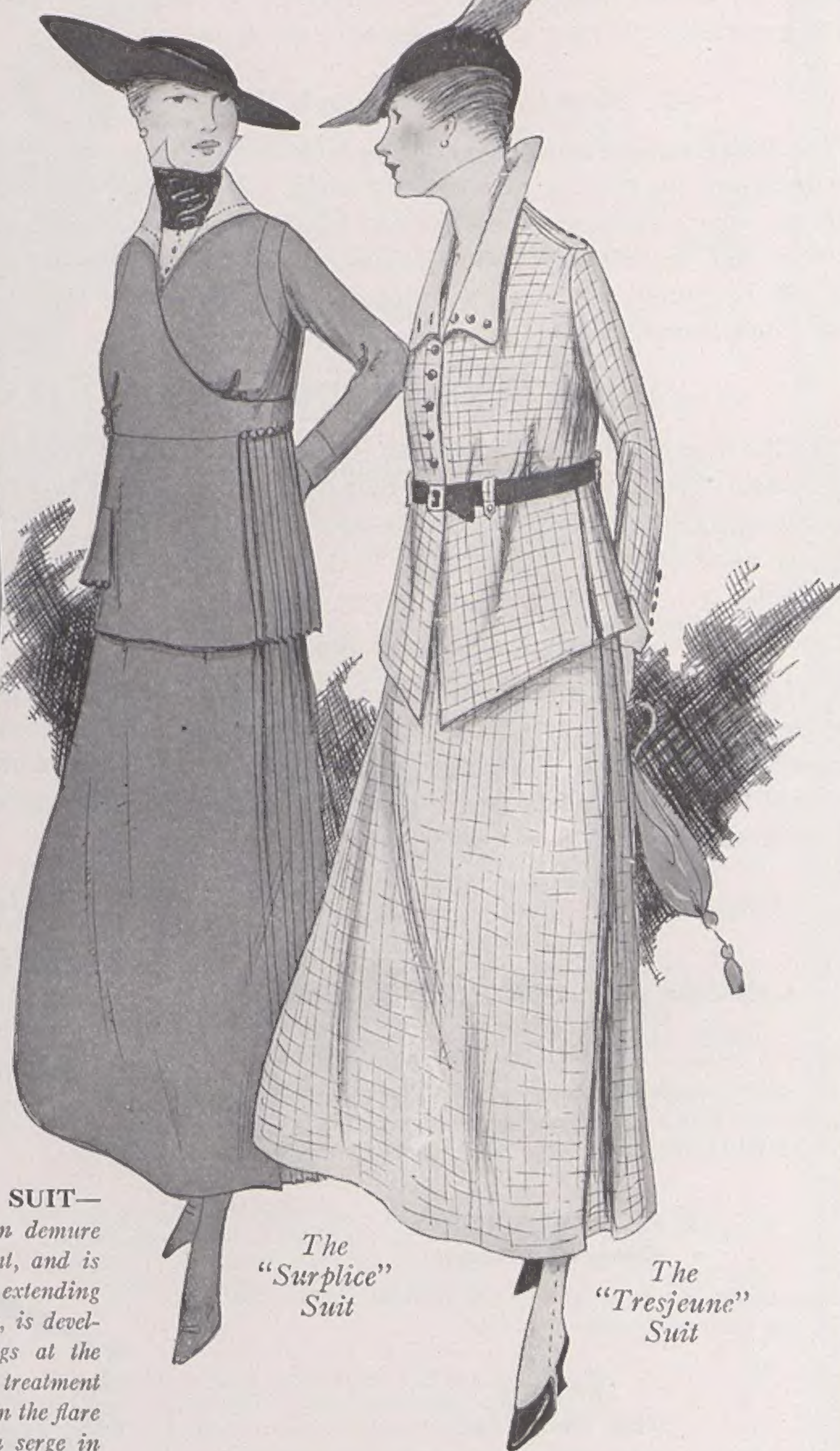
The  
"Mesdames"  
Suit



The  
"Officier"  
Suit

THE "OFFICIER" SUIT derives its inspiration from the field uniform of the English officer. The generous lapels may be buttoned right up to the throat. The detachable waistcoat with a high poke collar is of white pique closing with pearl links and a tie of black ribbon. Though not shown in the illustration the skirt is particularly new and novel having a shirred top with patch pockets in curved outline crossed by a belt of the material. Made of gabardine in navy blue, white, Belgique, black, also Oxford mixtures..... 49.50

The  
"Surplice"  
Suit



The  
"Tresjeune"  
Suit

## THE "SURPLICE" SUIT—

The coat which crosses in demure surplice fashion at the front, and is held in position by a belt extending half way around the back, is developed into narrow plailings at the side. The same unique treatment of plaiting is carried out in the flare skirt. The material is a serge in navy blue, black or white... 45.00

Some of these suits may be ordered in colors other than those specified in the description. Sizes 36 to 44.

THE "TRESJEUNE" SUIT—A splendid suit of the "trotteur" type which carries a mere suggestion of the militant in the simulated epaulets and belt of leather. The collar is of white faille silk with button trimming. At the sides the coat is finished with inverted plaits—the same scheme being carried out in the flare skirt. In navy blue and black gabardine, also black-and-white shepherd checks..... 29.50



# VOGUE WILL SHOP FOR YOU

No matter whether you are near Fifth Avenue or far from it, you may have your choice of all the best things from the metropolitan shops. The Vogue Shopping Service's duty, in addition to buying anything you may want without charge, is to keep careful watch for new offerings by the exclusive New York shops. This information is yours for the asking—but read these suggestions:

## 1. What Vogue Will Buy

**Y**OU may purchase through Vogue any article editorially mentioned in these pages; also any other desired article that can be obtained in New York City. When ordering anything that has appeared in Vogue, please tell in what issue and on what page you noticed it. When ordering articles *advertised* in Vogue, however, it will generally save time to write direct to the shop.

## 2. How to Order through Vogue

**E**NCLOSE cheque or money order, payable to the Vogue Company, to insure the cost of the articles desired. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded. Should your remittance be insufficient, you will be notified; articles will not be forwarded until the full amount has been received.

## 3. How Articles Are Delivered

**U**NLESS otherwise requested, all purchases are sent express collect. Nothing will be sent by express C. O. D. You may have the charges prepaid by enclosing approximate amount. When ordering small articles, include sufficient postage so that they may be mailed.

## 4. Articles Sent on Approval

**O**NLY when special arrangements are made in advance will articles be sent with the privilege of returning them. When you return any such article, send it to Vogue and not to the shop. Your remittance will be refunded when the article has been returned, but express charges both ways will be at your expense.

## 5. No Charge Accounts

**T**HE Vogue Shopping Service does this purchasing for you at its own expense, and without charge. To avoid bookkeeping it has seemed best not to open charge accounts; the time and effort thus saved is expended in other ways more directly to your advantage. Vogue cannot undertake to charge purchases to your own account at the shop where they are bought. Each order is therefore to be accompanied by the appropriate remittance.

## 6. When Ordering Garments, Etc.

**W**HEN ordering garments of any kind, be sure to state sizes and to give Vogue the completest possible idea of your preferences in style, color and materials. Letters of inquiry should enclose a stamped, self-addressed envelope for Vogue's reply.

Whenever possible, please name a second choice in case the article you want is no longer in stock. Also, please let us know if you can wait for a fortnight or more in case what you order has to be specially made up for you.

## 7. Materials for Pattern Buyers

**V**OGUE Pattern users are invited to let the Shopping Service buy the materials for patterns they have bought. Every moment of available time is now spent in filling orders, and therefore Vogue cannot undertake to send samples. This offer to let Vogue do your shopping is a standing invitation, open to every reader of Vogue, no matter where she lives, nor how many or how few articles she desires to have bought in this manner.

### A MIRROR AND A PICTURE FRAME (Trinidad, Colo.)

*"How very prompt you are—why it seems no time since I wrote asking you to buy the mirror and picture frame for me—and here they are! Thank you very much. They are quite as they were pictured; if anything better looking!"*

### A PAIR OF SLIPPERS (Greenville, Texas)

*"I want to thank you for getting the Chinese slippers for me. They are exactly what I wanted."*

### LINGERIE (The Plains, Va.)

*"Thank you very much for your promptness in sending me the articles I ordered a week ago. Both the combination and the nightgown were most satisfactory and will give me pleasure to call upon you again."*

## VOGUE SHOPPING SERVICE

443 FOURTH AVENUE  
NEW YORK



### A DANCING FROCK (Chillicothe, O.)

*"The dancing frock I ordered arrived a week ago and—to put it mildly—you are a comfort! I spent one frantic day wondering how I was to get it, and then I thought of the Vogue Shopping Service and in six days the frock came, far prettier than my description of it."*

### A PATTERN AND MATERIALS (Fort Huachuca, Ariz.)

*"The materials that you bought for me, with the Vogue Pattern, arrived yesterday and I hasten to tell you of my delight with them. They were so entirely satisfactory that I hardly dared expect such prompt attention. The Shopping Service is a Godsend to us way out here in the wilds and I thank you very much for your services to me."*

A FINAL SUGGESTION—WHY NOT TEAR OUT THIS PAGE AND KEEP IT FOR REFERENCE?



# Chapeaux de Grand Ric



**A—COPY OF A LEWIS MODEL;** Milan straw with wreath of assorted flowers and fruit; loops of silk velvet ribbon. Black hat with Alice blue ribbon, also navy, brown or natural straw with trimmings to harmonize. Price **\$8.89**

**B—TAILORED HAT** of fine Tagal straw; top of crown and facing of satin—wreath of tiny fruit and picot-edged ribbon. In black, navy or brown; brown with sand color or black with white. Price **\$5.94**

**C—OBLONG SAILOR HAT** of Milan straw with fancy feather and ornament. In natural, black, dark brown, navy, grey, and dark green. Price **\$12.89**

**D—COPY OF A PARIS MODEL HAT**—Milan hemp with brim and crown covered with chiffon; fancy soulache braid and wreath of berries on the crown. White top with black facing; sand top with navy or brown facing; cerise top with black or navy facing; pearl grey with dark grey facing—also all black, navy or brown. Price **\$8.89**

**E—DRESS HAT** of Milan Tagal braid; satin-tipped crown and satin facing; flower trimmed. In black, white, navy, old rose, grey, dark brown, and white with black. Price **\$11.89**

**F—POKE HAT**—Copied from a Louison model; made of fancy straw braid, and faced with French crepe; trimmed with velvet berries and silk velvet ribbon. In black, brown, navy, dark green, dark grey, cerise, with same color or contrasting facing. Price **\$8.89**

**G—FLAT SAILOR** of Milan hemp and fancy braid; trimmed with ribbon (either streamers or bow), and buckle. In black, brown, navy, grey, white or old rose. Price **\$11.89**

**H—TORPEDO TURBAN**—One of the new Paris styles, made of combination hemp and Liseré braid, with satin flange and Alsatian ribbon bow. In black, navy, brown, grey, dark green, old rose (with black ribbon), sand (with brown ribbon). Price **\$11.89**

**NOTE**—Be careful and state what color Hat is desired. We will make these Hats in any color, besides those mentioned above but we require three or four days' time for special orders.

**R. H. Macy & Co.**  
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It was a woman of title who gave these directions to Vogue last month; a woman who does not want to take her little boy back to Austria, although he is a good deal younger than most boys beginning school away from home.

Vogue knew of a school for very little boys that was glad to accept this small foreigner. Vogue can almost always find a suitable school for either a boy or a girl. First read this page carefully; then, if you do not see exactly the school you are seeking, write to Vogue.

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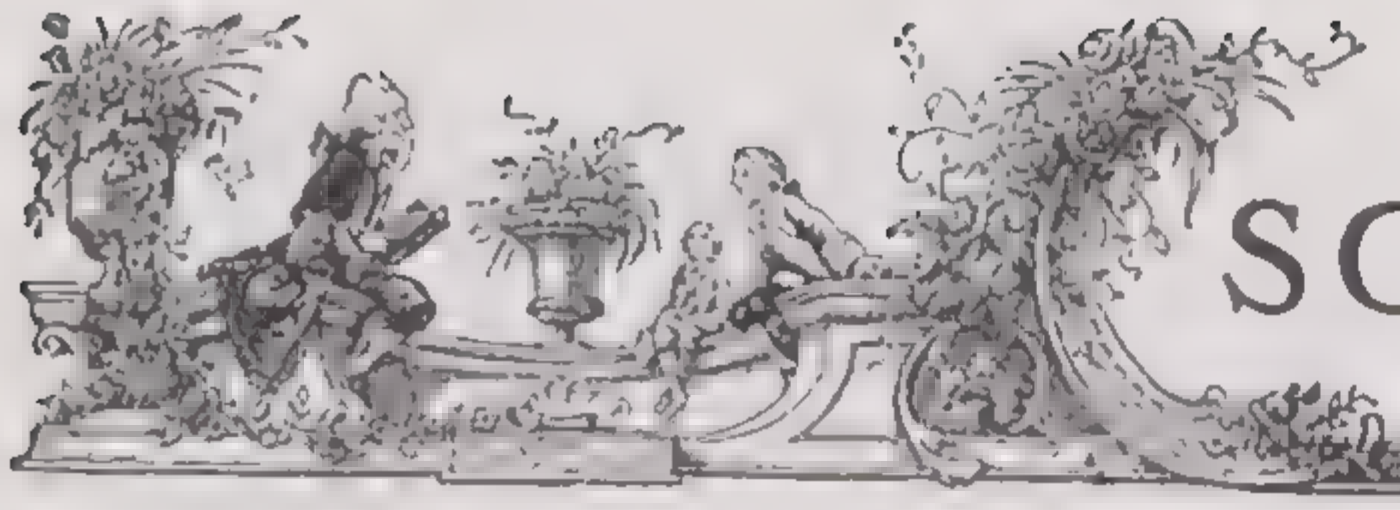
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# VOGUE'S SCHOOL DIRECTORY



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IN the most beautiful part of Westchester County, on a slight elevation rising directly out of Long Island Sound, is Oaksmere, Mrs. Merrill's School for Girls.

Many schools have beautiful country places, many schools have well-kept grounds and buildings, but you can count on the fingers of one hand the American schools, either for girls or boys, that command a view of the sea, and offer its splendid advantages in swimming and water sports, and, what is more important, in general health.

## THE SOUND AND SURROUNDINGS

Long Island Sound, at Mamaroneck, is eight miles wide, and from the private beach on the Oaksmere property, one can see, on clear days, not only the long green shore of Long Island, fringed with its edge of white sand, but far in the distance the projecting point of Lloyd's Neck, on either side of which is Huntington and Oyster Bay.

Inland, and almost completely surrounding the school, are the residences of many prominent New Yorkers. Oaksmere itself is set in a park of ample acreage, wooded with silver birch and oak.

In physical plant it comprises seven fireproof buildings, with greenhouses and dairy, chicken-runs and pigeon cotes.

## THE HOME OF OAKSMERE GIRLS

Set out on Orienta Point, overlooking the Sound, is the residence building, three stories of granite with a shingle overhang. Here are the living quarters of the Oaksmere girls and of part of the faculty. This building, and in fact the whole estate, was the country home of a prominent New Yorker, and its interior throughout is all that could be required in a cultured country home.

## OAKSMERE Mrs. Merrill's School for Girls,

located on Orienta Point, at Mamaroneck, a suburb of New York, 42 minutes out, and offering complete preparatory and finishing courses.



An interior at Oaksmere

## THE "SQUASH COURT"

The "Squash Court," containing five bedrooms, baths and living-room, is the second residential building. The Court itself, playable all the year round, is one of the finest in the country.

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The Crew

Upon request, Mrs. Merrill will forward to interested parties her

booklet on Oaksmere School, containing complete information concerning the courses and advantages of Oaksmere, and photographs which will enable the reader to visualize the school and to appreciate the spirit that dominates it. Address

## OAKSMERE

Mrs. Merrill's School for Girls  
ORIENTA POINT  
Mamaroneck-on-the-Sound  
NEW YORK  
Telephone 906 Mamaroneck

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## THE GRADUATE COURSE

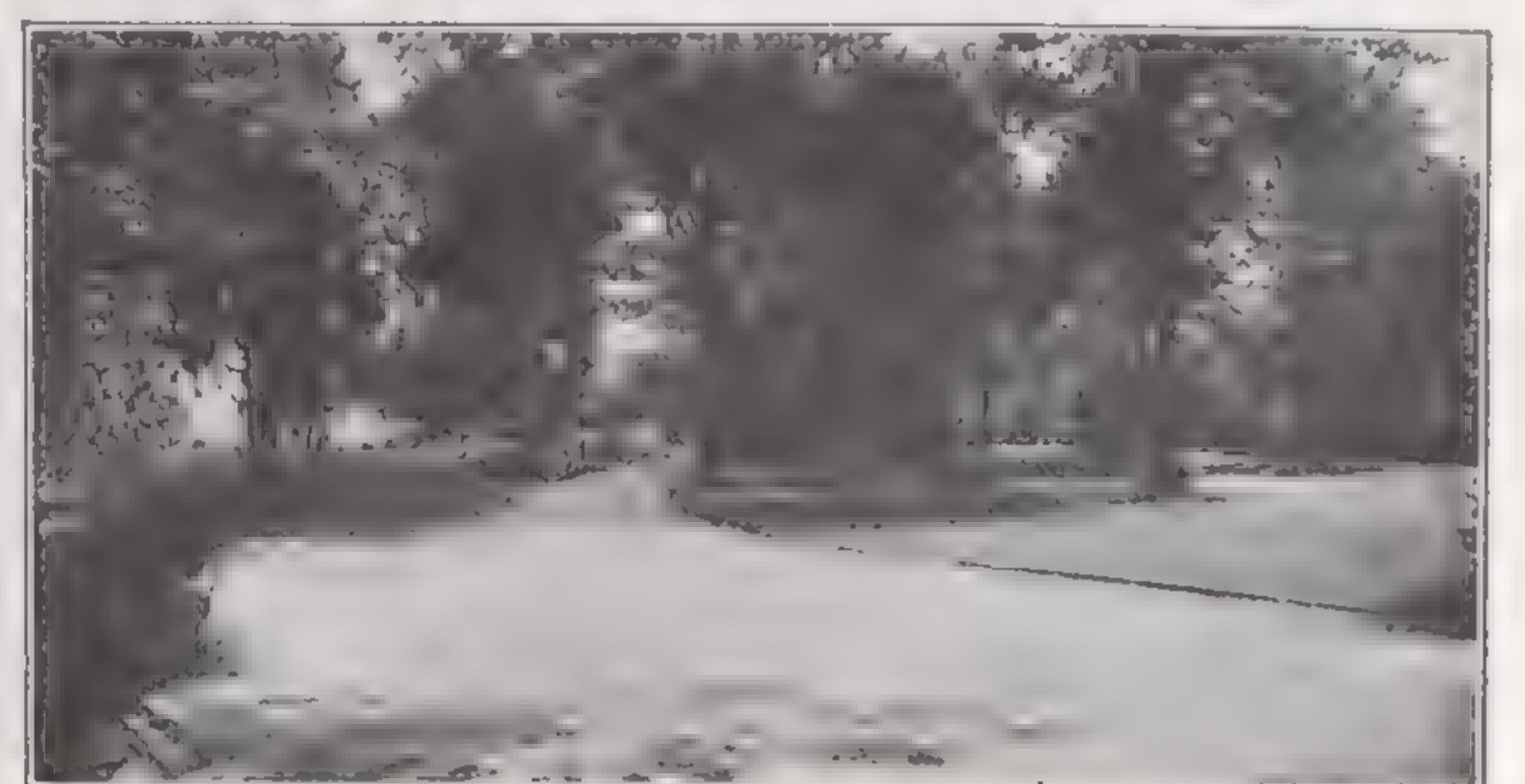
The graduate course of two years, open to all graduates of other schools, while purely elective, requires twenty points for its completion. The Fine Arts and the Technical Arts rank with the academic subjects in credits.

## THE OAKSMERE SPIRIT

But, after all, the great thing in any school is the atmosphere in which the pupils live, the living, breathing spirit back of the beautiful grounds, natural advantages and well-chosen courses. Oaksmere has developed this spirit in the highest degree, and Oaksmere girls are a living demonstration that Oaksmere has succeeded.



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(Continued)

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J—Copy of a Lewis Chapeau, \$12.75. In black Milan Tagal, trimmed with large white and black linen and velvet marguerites.

K—Blouse, \$12.75. Georgette Crepe with hand-embroidered dots; collar and cuffs of organdie to match—white, putty color and flesh color.

L—Blouse, \$5.50. Cream Color octagon mesh net, trimmed with a new and effective outline lace; lined with flesh-color chiffon.

## GIMBEL BROTHERS

Broadway

New York

33rd Street





Nos. 2697/26—2698/26. A separate blouse and skirt. Materials such as linen, pongee, or crepe are suitable for the blouse; covert cloth, pongee or linen for the skirt. Blouse and skirt 50 cents each.

Materials required for the blouse:  $2\frac{1}{2}$  yards of 36-inch material. Materials required for the skirt:  $2\frac{1}{2}$  yards of 44-inch material,  $\frac{1}{8}$  of a yard of 1-inch foundation belting.



No. 2701/26. A surplice room-gown which may be made of crepe de chine or cashmere, and trimmed with a double-corded ruche of the same material, or of lace or net. Price \$1.

Materials required for the negligee in medium size are: 5 yards of 36-inch material and 1 yard of 36-inch material for the lining.

## "FIVE MODELS"

HERE are some of the best-liked Vogue Stock Patterns of this season. Submitted to that distinguished jury of pattern buyers Vogue's subscribers—these five models have proved themselves among the very most popular of Vogue's spring designs.

When a Vogue Pattern, like these five, wins a decided success, we are glad to republish it, so that your judgment in selecting it will be backed by the combined judgment of a great majority of the women who use these patterns.

All the patterns produced by Vogue in regular stock form may be safely bought and used. No model is published by Vogue until it has proved its adaptability to this use. But the five patterns grouped on this page are among our *chef d'œuvres* of the present spring.

You may order from this page just as conveniently as from any other. Under each sketch is an abbreviated description of the pattern; a full description, with material requirements and instructions for making up, will accompany the pattern when you receive it. Be sure to state the size desired (34 to 40) and to give the distinguishing number of the pattern you want—for example, No. 2697/26. Also specify whether you want the waist, the skirt, or both.

### VOGUE PATTERN SERVICE

443 Fourth Avenue

New York City



No. 2821/26. A separate blouse which may be made effectively in materials such as Georgette crepe, crepe de chine, pussywillow taffeta or any of the tub crepes. An effective combination is to make the blouse proper of plain crepe, and the inserted vest, back section and cuffs of striped crepe. Price 50 cents.

Material required for the blouse:  $2\frac{3}{8}$  yards of 36-inch material.



Nos. 2805/26—2806/26. An afternoon frock made with separate waist and skirt. Suited to French serge, gabardine, faille silk, or crepe, with embroidered bands for sleeves, trimming and for the tabs at the front of the skirt. Waist and skirt, 50 cents each.

Materials required for the blouse: 2 yards of 42-inch material, 1 yard of 36-inch material for lining, and  $\frac{1}{2}$  yard of 36-inch material for vest and collar. Material required for the skirt:  $3\frac{1}{4}$  yards of 42-inch material.

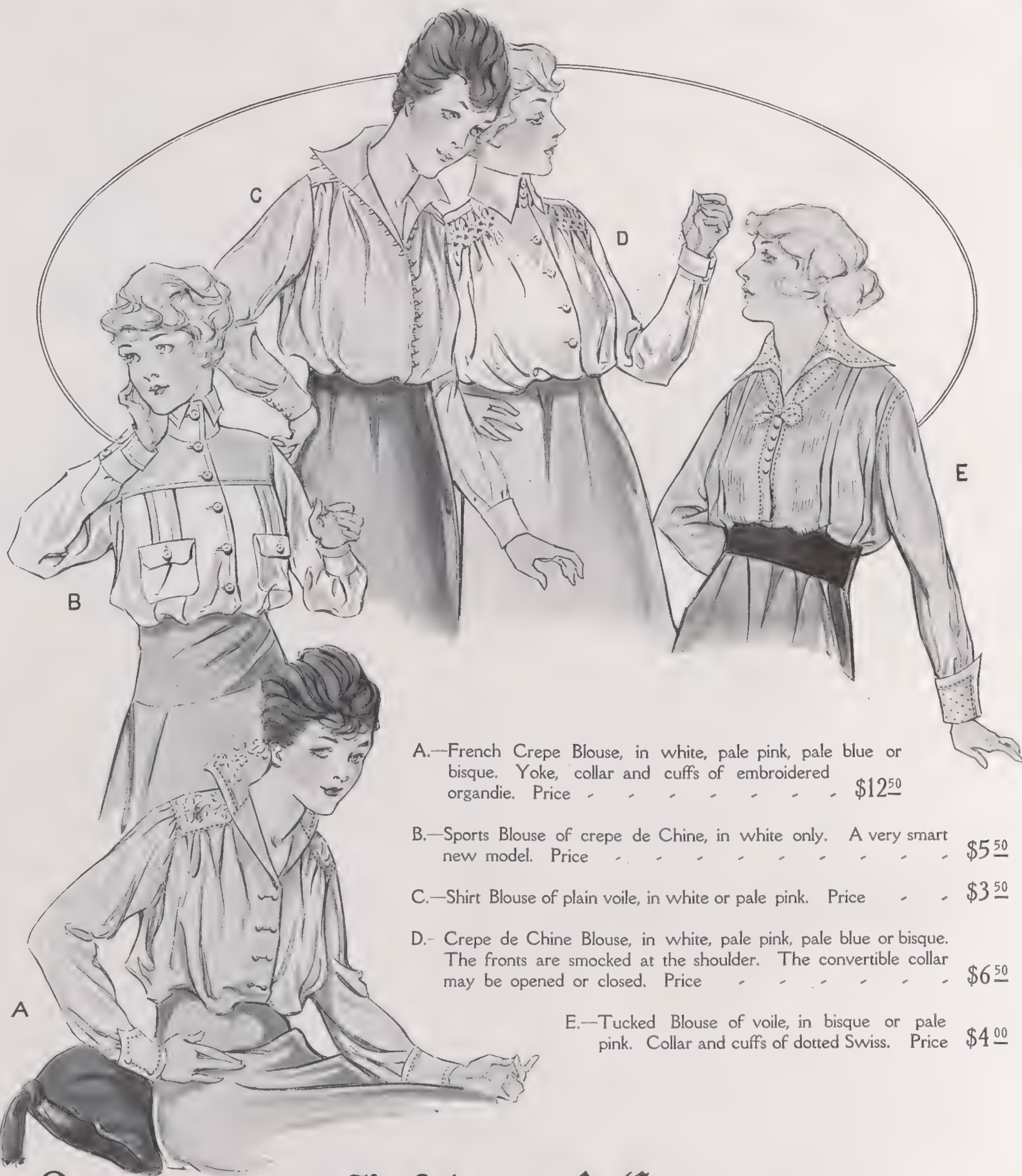


Nos. 2776/26—2777/26. An afternoon gown composed of two pieces, waist and skirt. Materials such as satin faille or crepe are suitable, with embroidered or braided motifs for trimming, and silk tulle for finishing the neck-line. Waist and skirt, 50 cents each.

Materials required for the waist, which is cut in one with the tunic:  $3\frac{1}{8}$  yards of 42-inch material, 1 yard of lining material 36 inches wide. Material required for the skirt:  $2\frac{1}{2}$  yards of 42-inch material.



## Dainty Blouses for the Spring Costume



A.—French Crepe Blouse, in white, pale pink, pale blue or bisque. Yoke, collar and cuffs of embroidered organdie. Price . . . . . \$12<sup>50</sup>

B.—Sports Blouse of crepe de Chine, in white only. A very smart new model. Price . . . . . \$5<sup>50</sup>

C.—Shirt Blouse of plain voile, in white or pale pink. Price . . . . . \$3<sup>50</sup>

D.—Crepe de Chine Blouse, in white, pale pink, pale blue or bisque. The fronts are smocked at the shoulder. The convertible collar may be opened or closed. Price . . . . . \$6<sup>50</sup>

E.—Tucked Blouse of voile, in bisque or pale pink. Collar and cuffs of dotted Swiss. Price \$4<sup>00</sup>



### B. Altman & Co.

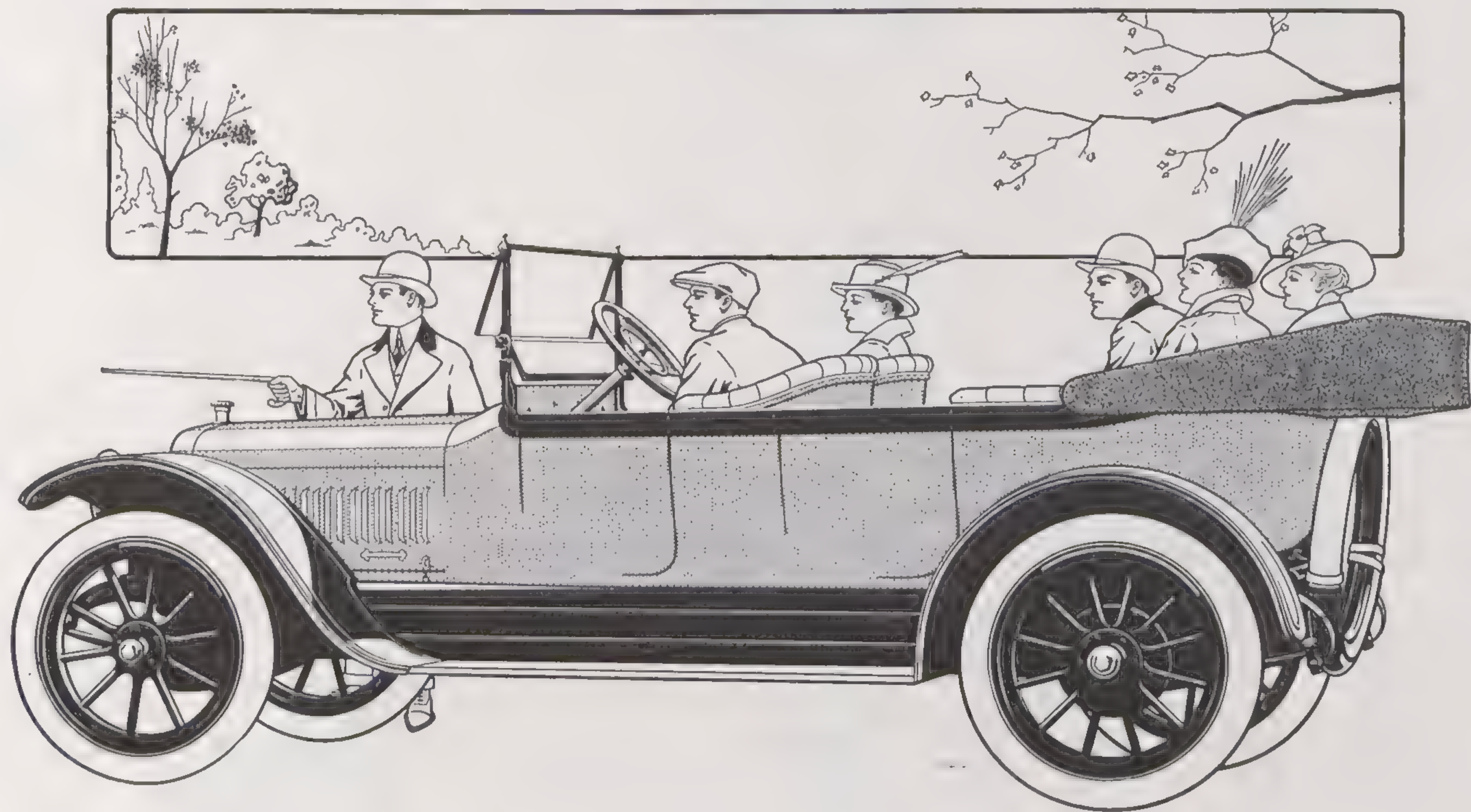
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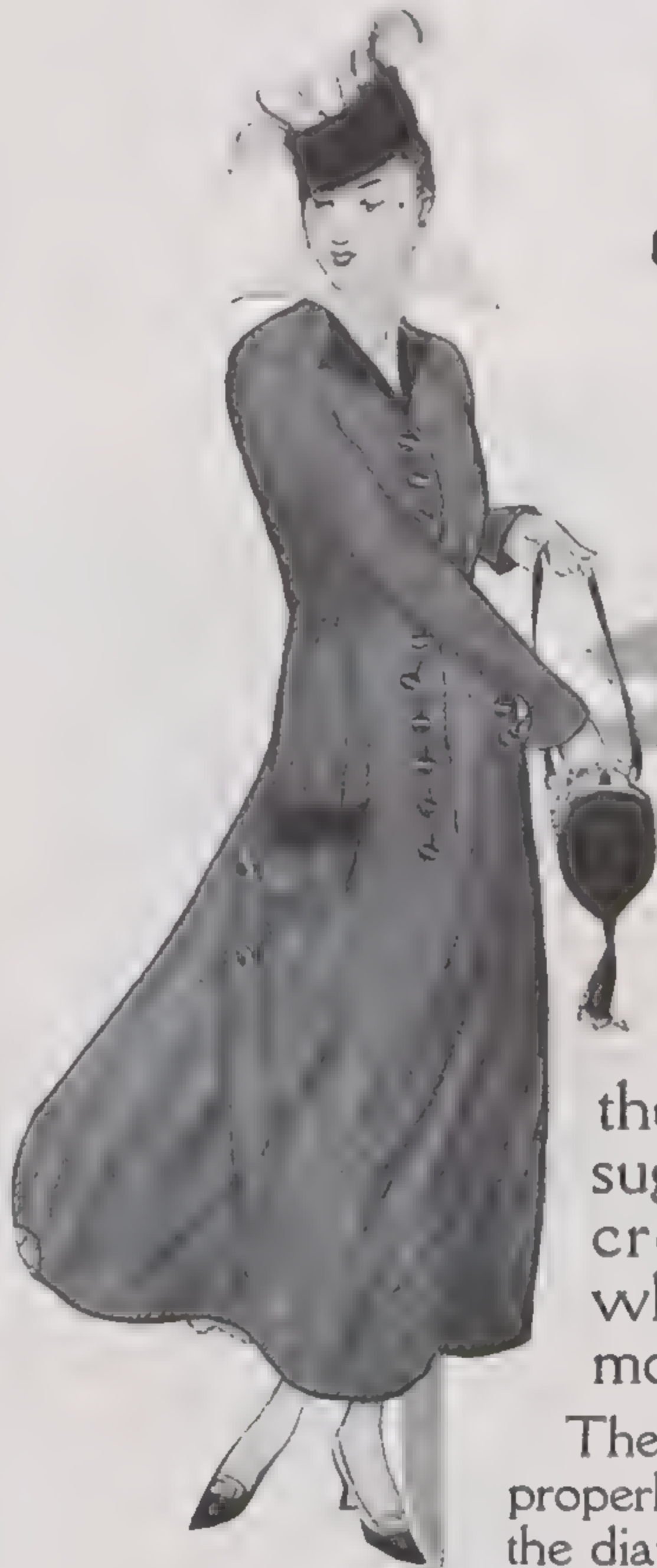
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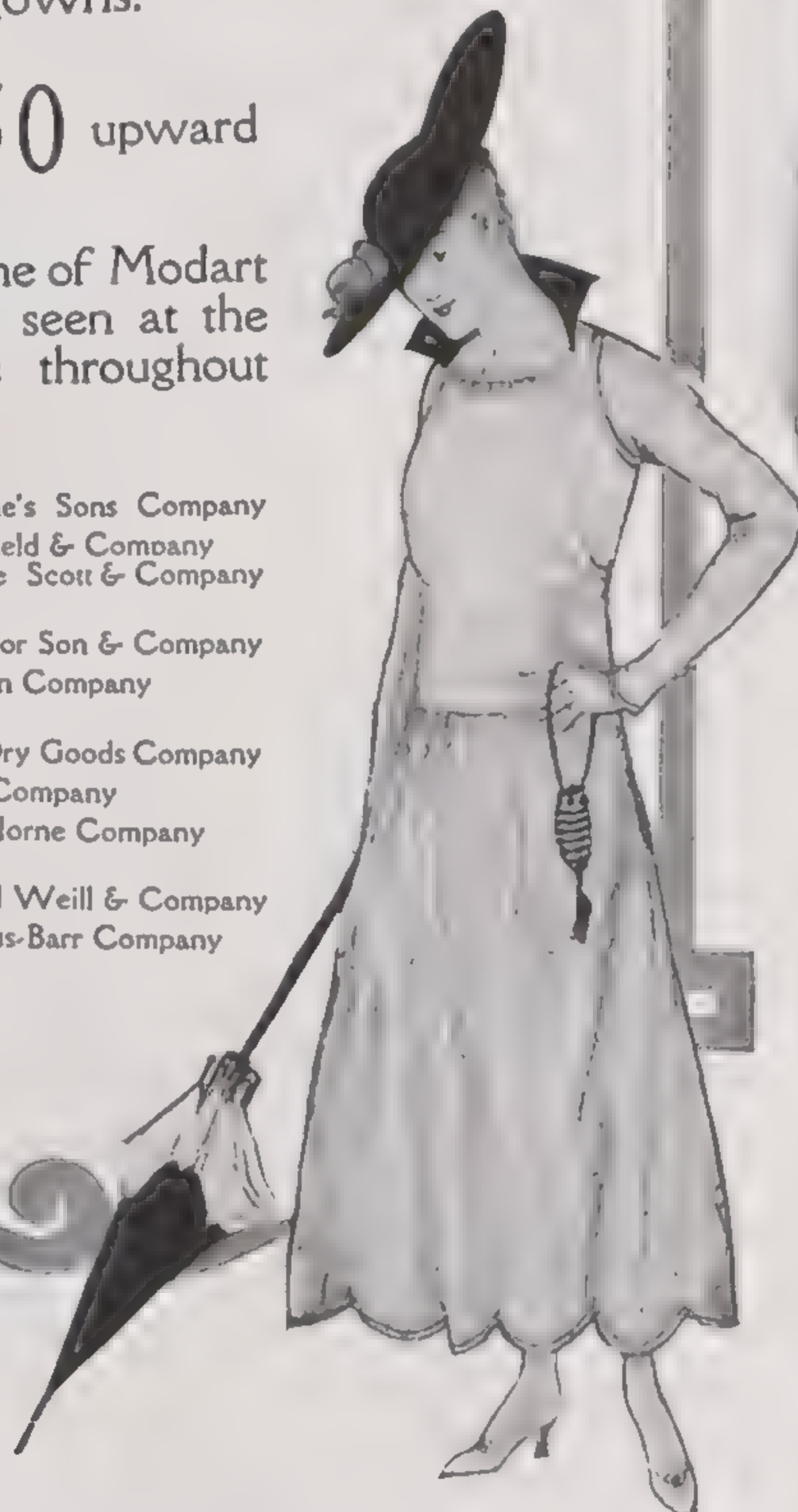
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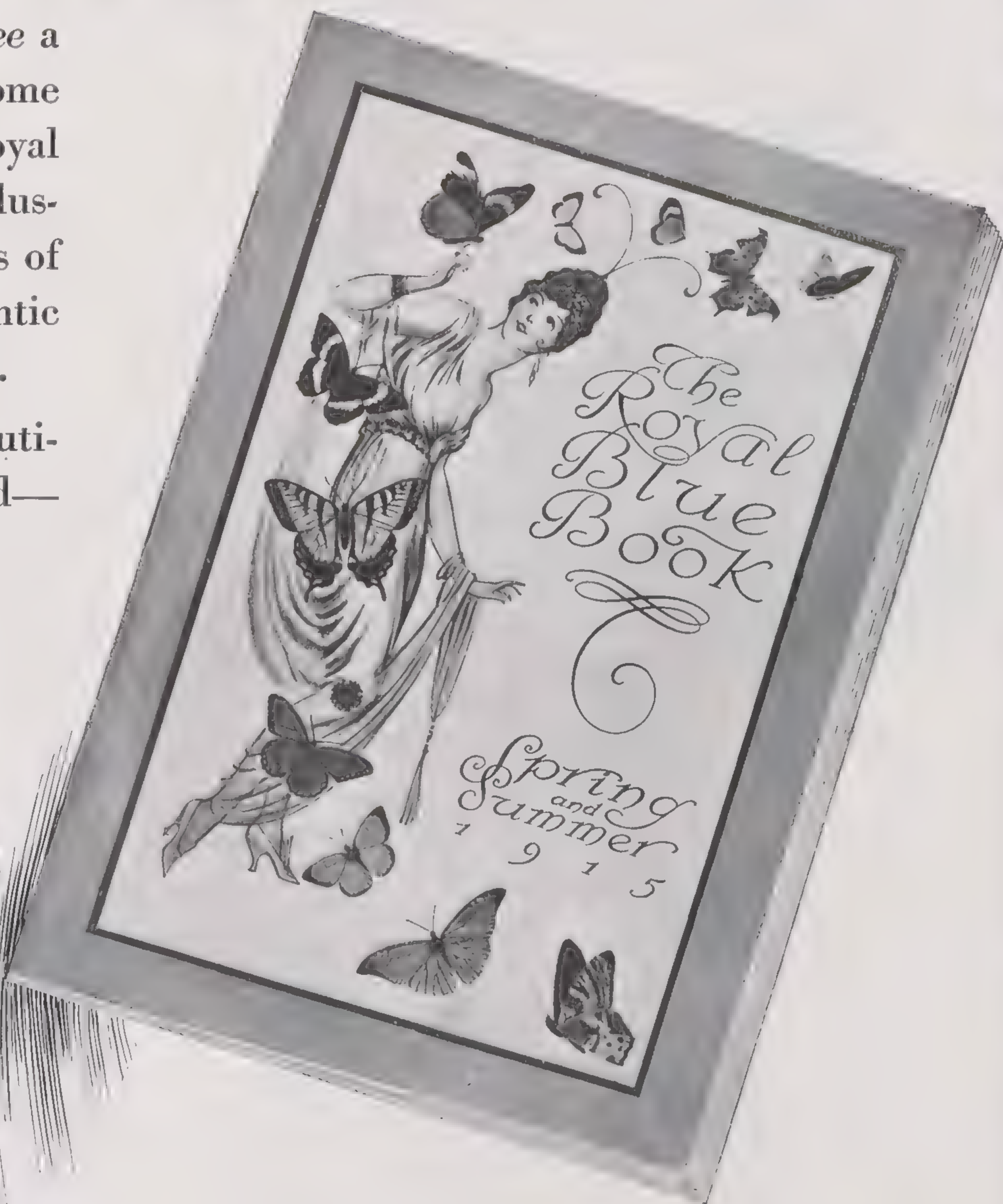
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**SPRING  
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Arrange now to receive the  
two numbers that  
will follow

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**VOGUE**

MARCH 15, 1915

VOL. 45. NO. 6  
WHOLE NO. 1019

The next Vogue will  
be the

**SPRING  
FASHIONS  
NUMBER**

Dated April 1

THIS is the first of a trio of numbers that to many readers are the most valuable of all the numbers that Vogue publishes in the whole year. This Vogue is the Spring Millinery Number. The next Vogue, as announced in the column opposite (and also on page 87), will be the Spring Fashions Number, which will in turn be followed by the Smart Fashions for Limited Incomes Number.

In these three issues the entire spring mode will be summed up—not cursorily but in extreme detail. In this Vogue are the best hats created this spring; in the next Vogue will be the best gowns, suits, wraps, and accessories; and in the next Vogue but one, there will be a careful selection of everything needed by the woman who will this year economize in her dress, without sinking to the dead level of the commonplace. Let us remind you that there will probably not be enough copies of either of the next two numbers to go around. To make assurance doubly sure (unless you subscribe to Vogue), warn your newsdealer now that you will require them.

By the way, if you *do* subscribe to Vogue, remember that we should receive three weeks' notice before we can change your address on our lists. So, if you are going out of town, send us a post-card with both the old and the new address—signing your name exactly as it appears on the wrappers of your Vogue.

TO NEW FRIENDS

This is the season when Vogue always makes new friends. Especially this year, when so many untried sources have attempted to supply the mode, a voice of real authority is needed to distinguish between the good and the merely indifferent, women everywhere are turning to Vogue. To these new friends Vogue wants to make itself in every way as helpful as it can. Therefore on page 6 we are giving full particulars of the Shopping Service, a direct link with the New York shops. This page is well worth reading no matter whether you will do much or little shopping this season.

And throughout this Vogue, in fact, there are many other helps—for instance, Sales and Exchanges on page 4; the Vogue Pattern Service on pages 71 to 80 (and a special showing of very popular models on page 16); and Answers to Correspondents on page 128. Do not overlook any of these. When you least expect it, perhaps, each of these may prove itself a real friend in need.

Take pains, therefore, to use Vogue correctly during the next six months and you will find it far more than merely a magazine to read. Its fashion information, together with its friendly, personal services, have never been of more practical value than they are at this moment when there is so much uncertainty about the modes, and when Vogue's assistance may therefore be so peculiarly valuable.

COVER DESIGN BY FRANK X. LEYENDECKER

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ON page 87 of this Vogue you will find a picture of the place Vendôme and the rue de la Paix. Just as this Vogue goes to press, word comes from Paris that the great designers will contribute to the next Vogue the best models from their spring openings. Vogue's Spring Fashions Number will contain selections from many of the best collections in Paris. Subsequent issues will show models from the later openings and from the collections brought to America by the New York importers.



The cover of the next (April 1) Vogue is by Helen Dryden

A cablegram from Vogue's Paris office, dated February 18, says that the material scheduled for the Spring Fashions Number will include a long letter and many pages of sketches of the latest designs by Paquin, Worth, Douillet, Beer, Jenny, Lanvin, Martial et Armand, Redfern, Doucet, and others. Their gowns, suits, hats, and wraps will show in all their varying phases the new trend of the mode. The idea of the next Vogue is to tell you the whole story. Beginning with the corsets that mold the new silhouette, it will illustrate and describe apparel from practically all the departments of a smart wardrobe. There will be a long article on mourning; another on the new coiffures from Paris; and a third from Palm Beach.

Vogue's Well-dressed Man department will appear in the next Vogue, describing with many pictures the correct masculine wardrobe for spring and summer.

FOR LIMITED INCOMES

After the Spring Fashions Number, the next Vogue following will be the Smart Fashions for Limited Incomes Number. It will present many more new models from Paris, but in addition there will be special attention given to fashions for the woman who must dress smartly on a moderate outlay. It will be wise to put in immediately an advance order with your newsdealer for both Vogue's forthcoming numbers.





Photograph by Baron de Meyer

# M R S .   M A R S H A L L   F I E L D

*Mrs. Marshall Field, whose marriage was, socially, one of the most important of the winter, was Miss Evelyn Marshall, of New York. Mrs. Field and her mother have of late lived much in Paris, and last year, when Mrs. Field was presented at the Court of St. James's, her beauty attracted much attention. Mr. Marshall Field is the son of the late Marshall Field, Jr., of Chicago*





A symbol of the season is the panache of flowers set like a sentinel at the front of a hat, and here Reboux fashions one of yellow, purple, white, orange, and pink flowers on a black hat

## PARIS BONNETING THE WORLD

IN the ateliers of Paris, spring is being manufactured as fast as facile minds can think and nimble fingers fly. Banks of spring blossoms are made in a day, and as sure as each sun brings morning, it brings also beves of new spring bonnets—bonnets with ribbons afly, with wings poised this way and that, and with gaily colored brims atilt to catch the sunshine—and the mode.

Time was, we hear, when Paris worked her quick wits incredibly quick to bonnet an empress, for Josephine, the history goes, ordered thirty hats every month. Then what say we to the busyness of a Paris hatting the whole world—except Germany—and doing “other things” besides? In Germany, a new order has, it is said, been issued from the throne, and Paris millinery has been placed under the ban. Loyal subjects of the Kaiser will now wear hats “made in Germany”—or will go without. However, this order has not caused so much as a ripple of

Small Hats? Hosts of Them. Large Hats? Yes, a Few. Flowers? Gardens of Them; as Soon a Summer without Sunshine as a Spring without Flowers. Feathers? Well, as You Will

interest in the salons of the modistes of Paris; the most fascinating frivolous head-gear imaginable comes tripping out every day, and prettily boxed and half smothered in tissue paper, is sped away to fair clients the wide world over. This frivolous traffic is interrupted now and then by the fashioning of mournful bonnets veiled in somber crape, for though many modistes and couturiers refuse to adopt military lines and trimmings, there is, after all, a reason for everything thought or said or made in Paris this year, and it is the same reason for all: *c'est la guerre*.

It is the reason why some modistes are not using flowers, why others are using only somber colors, why military shapes predominate in some salons, and why in many salons ostrich plumes are not used in profusion; it is the reason why all-black hats are again smart—*c'est la guerre*.

### THE PRETTY TRAFFIC IN HATS

However, in spite of the war, the spring collections of hats compare favorably with those exhibited in ordinary seasons of peace and plenty. Some of them, it is true, show a conspicuous lack of trimming. Even the delicate paradise, so long the most desired and most expensive of all plumes, is lacking, or, if used at all, is used sparingly. Indeed, some of the newest models are not so much as threatened with a feather; but they are none the less chic for that.

The shape is the thing this season, and the favorite is the tricorne, of which each modiste has her own particular version. There are dozens of tricorns, no two alike, but all possessing that subtle quality which forever distinguishes a Paris-made hat from its American or English cousin, and enables its maker to set a fabulous price upon it.

The *bonnet de police*, which differs from the head-gear of the Belgian soldier only in color and in the absence of the small golden tassel which swings from the front of the Belgian cap, was worn in some form by every one in Paris this winter. Now, however, it has given place to some version of the casquette of the English soldier. This casquette appears in satin or fine firm straw and is often oddly becoming. If one can wear it at all that is, one wears it extremely well.

A little Parisian entered Ciro's some days ago wearing one of these extravagant little casquettes in black satin; it is illustrated at the upper right corner of page 27. The top of it was lifted a very little in front and curved slightly back so that it produced an odd silhouette indeed. A band of black ribbon with a smart flat bow in front formed the sole trimming, but two large pearl-headed hatpins were thrust, one on each side, in front.

The same afternoon I saw at Ciro's a tiny black straw hat that fitted the head like a skull-cap. It had an exceedingly narrow close-rolling brim, and was trimmed with small flat bows of black and white ribbon. Later, on the street,



Tiny flowers massed together are an earmark of Caroline Reboux's spring models. Here purple wistaria blossoms overflow the brim of a star-pointed hat of milan straw and droop about the ears of the wearer



Georgette has a liking for self-assertive sabers of ribbon; so over this model of wine colored straw massed with wine red roses, a redoubtable bow of velvet stands on guard; the bow, too, is full of wine color





*Maria Guy lends a hand to novelty in the heavy black velvet fingers which thrust themselves out of the spring bonnet of cream straw, circled about with yellow flowers*



*Of dark blue milan and satin, and a ring of red and blue ostrich, such is an Odette model with a brim up-turned to the crown. Model from Ogilvie*



*Nodding this way and that, lilies-of-the-valley are luxuriantly massed atop a small, smooth, black velvet crown, which alone fashions the hat created by Maria Guy*

I saw the same model developed in blue taffeta with blue and white bows.

Scarcely larger than the skullcap model is a small flat tricorn of tête de nègre straw trimmed flatly with rich purple and gold velvet pansies. This model originated in Jane's shop in the rue Royale. From the same house comes a unique little model of loose white straw almost entirely covered with velvet poppies, flatly sewed on.

#### CAROLINE REBOUX

When, on my tour of ateliers to review formally the new spring bonnets, I reached the spacious salons of Caroline Reboux, I for the first time encountered ostrich feathers. Mme. Reboux trims some of her smartest models with tufts and plumes of uncurled ostrich—either straight tapering lances, or full tassel-like plumes. In some cases the denuded stems of two plumes are sewed to the brim of a small round hat so that the full uncurled ends fall gracefully to the shoulder. One lovely hat which Reboux trims in this way is made of fine black straw and the narrow, slightly rolling brim is faced on the



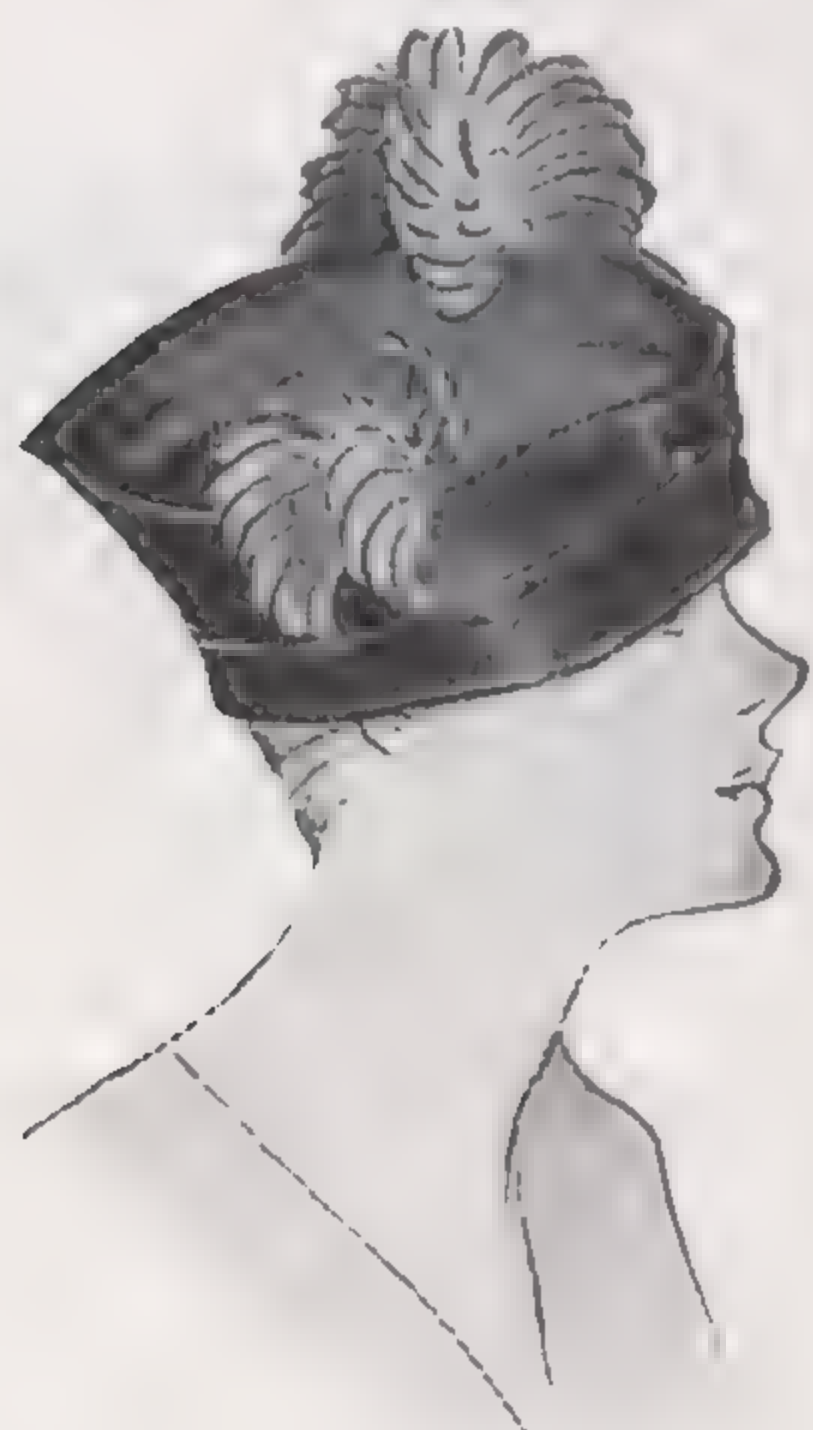
*Having winged its way to the top of the mode, a black straw hat originated by Camille Roger rests there, unflattering, with white wings equably poised*

under side with black velvet. Somewhat similar in shape is the hat on page 33. To the front of this hat, with superb nonchalance, Mme. Reboux has pinned a long, sword-like black plume so that the feathered end most surprisingly droops over the brim. Some of the exquisite little shapes in Mme. Reboux's establishment are adorned with flowers—small flowers massed together like those on the models at the lower left and at the top of page 23. Mme. Reboux does not favor great florid blooms this season—*c'est la guerre*.

At the upper left on page 25 is an originally designed Reboux hat of soft natural colored hemp. The brim is stiffened, "sized," technically speaking, until within an inch of the edge, then it is not stiffened, and the hemp droops like a soft fold of satin. Held within a black velvet cup-like chalice is a single rose.

#### MME. GEORGETTE

While Mme. Reboux is using feathers Mme. Georgette is using fur; her straw hats trimmed with fur are charming. Mme. Reboux trims a dark blue straw tricorn with purple and mauve



*An irregular hat is fashioned by Camille Roger of black taffeta, and if effective, is tilted on the head by the wearer. Four pert wings, black and iridescent green, are the trimming, two on the up-side and two on the down-side*



*For having no eccentricities but many points of beauty, a black straw sailor is accorded special favor; above the smooth line of the brim faced with black satin, Marcelle Demay lays a band of black satin broken with bows*



*Where does the illusive chic of this hat lie, in the bow or brim? It is the spirited result of making a hat of black Italian straw, black satin facing, and black ribbon bow, by Marcelle Demay—and calling it "Trench"*





*Reboux begins the brim of this droopy hat with hemp stiffened as though it were starched, but allows an inch of it at the edge to droop; at each end of the bow, a chalice of black velvet holds a rose in its heart*

lilacs, while Mme. Georgette decorates one of dark brown straw with small, greenish, iridescent wings; this tiny Georgette hat is exceedingly smart. A charming Georgette turban of blue velvet and straw bears a towering saber of velvet which completes a perfect silhouette. At the lower right on page 23 is a chic Georgette hat which evidences her favoritism for high self-assertive loops and ends of velvet. Mme. Georgette's hats are adorable this season, and possess a loveliness of line which is irresistible.

#### LANVIN HATS

Mme. Lanvin, who simply can not help making the prettiest hats imaginable for young girls, has excelled even herself this season. The hats I saw in her dainty salons were so attractive that one was consumed with a desire



*Caroline Reboux's flowers have a way with them; witness this trio of rose colored roses wandering off the edge of the hat to the edge of the pink parasol; a band of velvet plays at keeping the hat on, and a wreath of purple and yellow and orange flowers is the trimming*



*Of dark blue milan with a double wreath of pink flowers around it, and the broad brim of it rolled up at the front is this Lewis hat. Model imported by "Burby"*

to be sixteen all over again, and buy and buy and buy. Soft, split, and highly glazed Italian straw is employed by Mme. Lanvin with great success. Roses are used with delightful prodigality, and ribbon streamers are added to achieve picturesque effects.

A rose, beautifully made of beads, and with green leaves of tightly knitted silk, trims a small Lanvin turban quite sufficiently. The close up-turned brim of this hat is faced with dark blue split Italian straw and bound with white woolen braid. The crown is made wholly of the white braid, firmly sewed in the manner of straw. A strap of white ribbon passes under the chin.

For another hat, very much tilted up on one side and down on the other, Mme. Lanvin uses black Swiss straw, and faces the brim with black velvet. A full-petaled rose surrounded with glossy green leaves is placed on the drooping side of the brim most coquettishly.

#### LEWIS AND MARIA GUY

Lewis is devoted to the turban, and to all small smart shapes. For trimmings he uses





"If flowers be not fair for me, what care I how fair they be?" says this Demay hat of black straw, crimps its brim into a lovely line and calls itself "Red Cross"; for trimming, Spanish and tasseled is the black cord

flowers almost recklessly on his small smart shapes; flat small-petaled roses or close buds are his favorites. Tricorns and new military shapes loom large in his collection, but although exceedingly smart, these shapes are very trying; one needs must be perfectly coiffed and frocked in harmony with it to wear the *chapeau soldat*. M. Lewis trims the charming tricorn at the upper right on this page with tiny ostrich plumes which soften the line of it considerably. Other modistes insist that the tricorn, to be truly chic, must be untrimmed, but M. Lewis calmly poses his small plumes and is content—and so are we all.

On the hats fashioned for spring by Maria Guy in her salons in the corner of the place Vendôme, flowers bloom perpetually. Coquettish bows of ribbon render still more frivolous the coquettish shapes destined to adorn, later, some pretty little head. Diaphanous choux of black tulle trim some of Maria Guy's smartest models, which are posed, like many others of this season, high on the head, and show more of nature's "crown of glory" than has been visible for several seasons. Not many of her hats are large, nor are they so tiny as some shown by the other houses, but all are wearable and all are excessively pretty.

#### ALPHONSINE AND FLOWERS

Mme. Alphonsine also is using flowers. One almost suspects her of having a private garden hidden away somewhere in her salons, behind an armoire or in some far corner, where by magic she grows roses and violets, pansies, and small odd flowers such as no real garden ever saw. Indeed, the *rose de Joffre* which I saw there never grew in any garden, real or imaginary. This was a long spray of roses and leaves made entirely of paper-thin leather dyed blue, the new soldier blue.

This identical spray will doubtless appear later on some broad hat of delicate straw, intended for wear in warm weather. Riotous color in flowers will be avoided, very likely, throughout the sea-

son, in consideration of the universal mourning in France, but no one, however sad, can object to the cool remote blue of the *rose de Joffre*.

Next after the *rose de Joffre*, Mme. Alphonsine showed me an exquisite garland of waxy jasmine weighted with starry blooms. "I shall use this," she said, "on"—and then an importunate customer interrupted and I heard no more. All about this salon, I saw tiny plumes in sober colors, ribbons, velvet bows, and even beads, but more than all and everywhere, were flowers.



Talbot makes capital of the season's fad for white-faced brims, and curves a yellow brim to show its white hemp lining; a panache of bright flowers catches the rays of the spring sunshine



Of soldier blue crêpe is this Evelyn Varon hat with crown wrapped in blue uncurled ostrich, and set with pale yellow pansies like primroses peeping up in a field of wheat



Lewis does something to the familiar tricorn shape that makes the front of it curve like the prow of a ship, and he trims it fore and aft and otherwheres with tufts of ostrich, each with crossed antennae of paradise

Mme. Renée, the latest luminary in the millinery firmament of Paris, is showing some charming hats in her salons in the rue de Miromesnil. Very smart are her models called "Bleu Soldat" and "Khaki Soldat." Mme. Renée employs flowers, ostrich tips, cloth, muslin, and fur with equal abandon and great success.

#### CAMILLE ROGER

To wear Camille Roger's hats, Camille Roger's patrons are coiffed in a spirited fashion. In her salons one may be transformed into a modern Brunhild for a sum not altogether ruinously large. Small turbans with soaring wings, turbans with small pert wings, and turbans with no wings at all may be found in her rooms in the rue de la Paix, but I looked in vain for ostrich plumes; Mme. Roger uses only the tiniest of ostrich tips or a fringe of ostrich barbs.

"What," thought I, "is to become of the poor ostrich?" When the fatal edict went forth in America forbidding the importation of aigrets and other desirable and much desired plumage, this noble bird stepped heroically into the breach and allowed itself to be plucked by Parisian modistes for the adornment of fair Americans. And now shall we turn our backs upon what the poor awkward creature has to offer and run after strange gods in the way of trimming? Reboux, as I have already said, is the only one to use the ostrich much.

#### AS FOR MARCELLE DEMAY

Marcelle Demay, in her rose-carpeted salons in the rue Royale, is showing models of the severest description. Plain smart shapes trimmed with ribbon are all that Mme. Demay thinks suitable for war-time wear, and such models were all that were to be seen a few days ago in her showrooms.

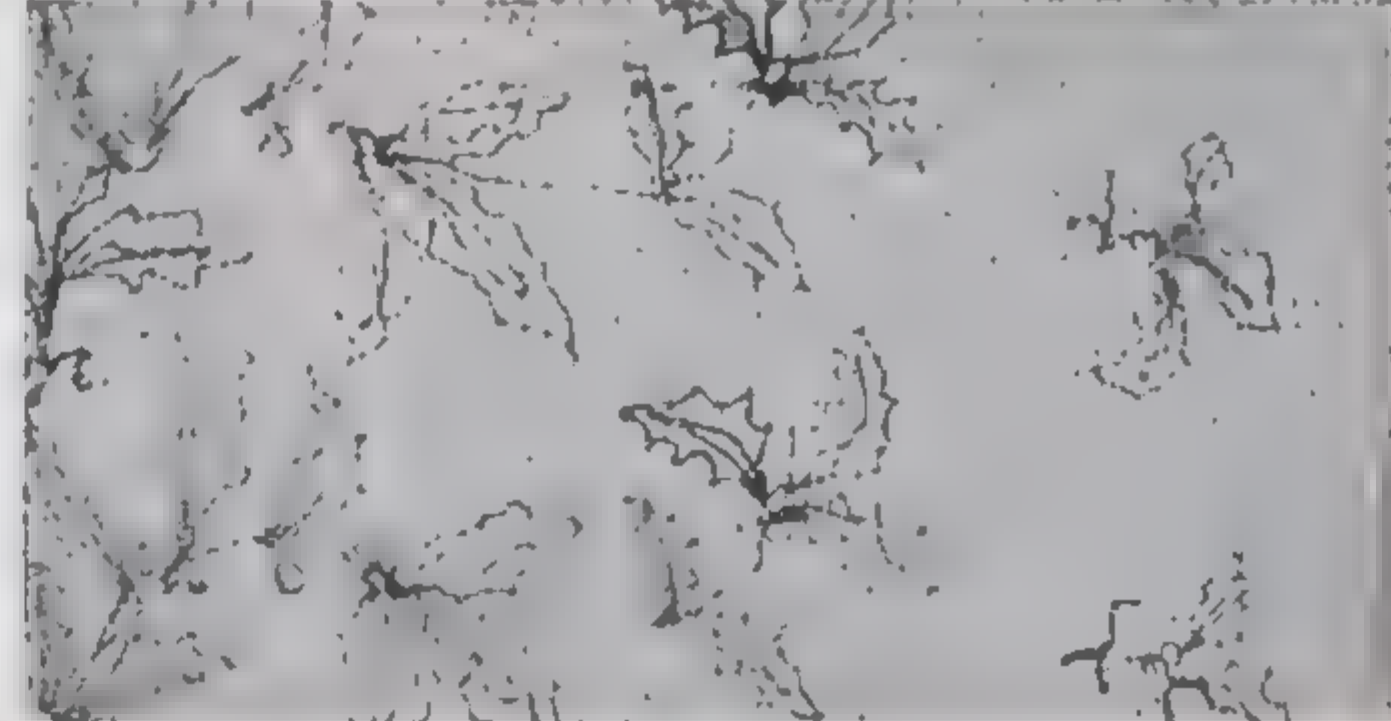
A namesake of one of the early battles of the war is "Dixmude," which is sketched second from the right at the top of page 28. It is a snug white straw turban trimmed with severe stiff



Delicately threaded sprays of leaves waver through and through this fine hexagonal-meshed veiling. Veilings on this page are from B. Altman & Co.



Shaped to match the hexagonal mesh are the widely separated hexagonal motifs which dot this veiling and each of which in turn has dots in the middle of it



In this square-meshed veiling, tiny holly leaves grow on stems as unholly-like as possible, and holly berries such as holly berries never were, grow on them too





*Beige above and black varnished milan below, and over all the charm of Reboux. Imported by François, Inc.*



*Just the bit of a brim which shades the face becomingly has this Reboux hat of green straw with a crown round as a bowl and with a ring of pink moss-rose buds*



*Seen at Ciro's—just a casquette of black satin and two pearl hatpins—but every one turned to look*

little bows of white ribbon. Its name was scarcely believable, for it suggested sunshine and white serge rather than that blood-drenched town.

"Sailor" is a simple broad shape of black straw with a fold of satin on the edge of the brim, punctuated with small flat bows. It is sketched in the middle at the bottom of page 24. Black, also, is "Trench," sketched beside it, a brim-tilted shape of black Italian straw faced with black satin and bearing on the drooping side of the brim a knot of black ribbon.

Shown at the upper left on page 26 is a round shape with the brim made to roll by means of plaits deliberately laid in the straw fore and aft. It is called "Red Cross." Black, too, the brim bears on its upper side a satin band, while a twisted black cord encircles the crown and is knotted on the side; the tasseled ends of the cord fall over the edge of the brim. Mme. Demay uses Italian straw for many of her spring hats, and favors ribbon, just now, for trimming. "We shall use flowers later," she said, "when Frenchwomen are again taking an interest in hats."

#### TALBOT, EVELYNE VARON, AND MADELEINE

Almost as great a favorite as the tricorn is the turban, which is not by any means the boneless, spineless turban of last winter. The new turban, on the contrary, is rather large than otherwise, and is always trimmed—with a towering saber of velvet, saucy wings, flowers, or with tiny plumes, fringes, or rosettes of ostrich.

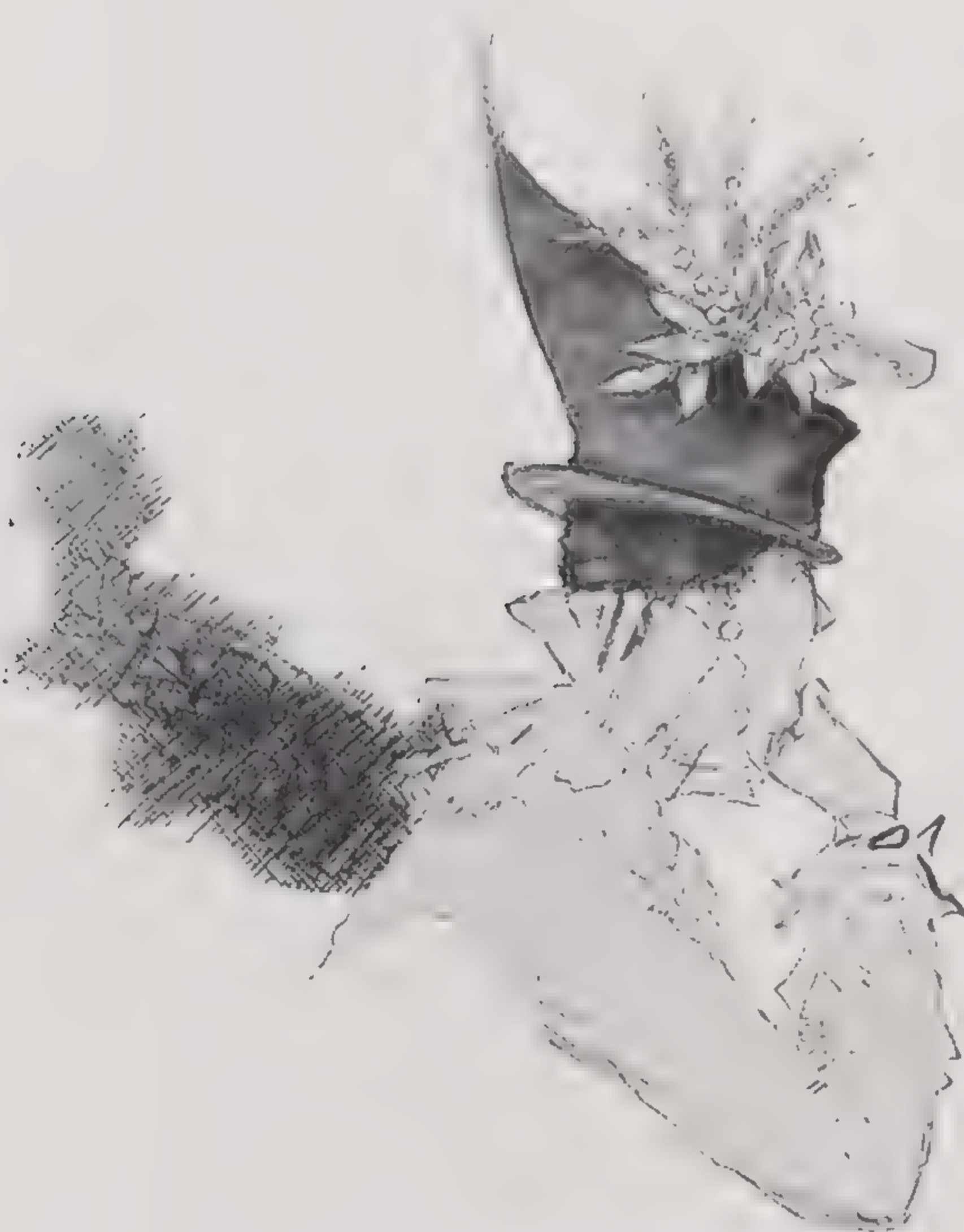
The new round hat of the season, neither small nor large, has a brim just wide enough to throw a softening shadow over the face; to see

it is to picture to oneself the thousands of women who will shelter themselves beneath it.

The Talbot hat of yellow hemp sketched in the middle of page 26 is charmingly springlike in shape and size and trimming. There is a pretty curve to the brim and a lightly poised spire of painted flowers—white kid pansies, rose, white, and carnation colored flowers. A white gros-grain band edges crown and brim.

A hat with just the necessary bit of brim is the Evelyn Varon model sketched at the bottom of page 26. It is a turban of soldier blue crêpe with a slightly upcurled brim and a high crown wrapped in uncurled blue ostrich. Pale yellow pansies are set lightly into the flues of the feathers around the top of the crown.

The Madeleine hat illustrated at the lower left on this page also recognizes the wisdom of a little brim for becomingness's sake. The hat is of yellow straw with an extravagant crown of green taffeta and a trimming of white leaves, white fruit, and yellow wheat. The all-white hat trimmed with small fly-a-way white wings also promises to be a favorite of the season. E. G.



*An extraordinary crown of green taffeta and trimming no less extraordinary, white leaves and white fruit, feature this Madeleine model*



*The effect of this elongated black straw turban of Maria Guy's depends on the side at which it is seen; a wide blue bow on one side is faced with as wide a white bow on the other*



*A tight little Talbot turban of beige milan shaped and colored for practicality, and topped off with wide-spread beige wings just for chic*





Deprived by war of their looms, modistes turn industry backward in its flight, and we have many hand-made hats such as this of green hemp with black wings dashing out at the sides; black straw ornaments anchor the wings. Model imported by Bendel

Foolish little bows of ribbon are dear to the heart of Marcelle Demay. The high toque of white straw in the middle above she calls "Dixmude" and sprinkles it hit-or-miss with white and tiny plaited ribbon bows

A devotee of turbans is Lewis, and he uses flowers almost recklessly on his small hats; witness the turban of crushed strawberry straw at the upper right on which he poses silver galloon and bunches of mole flowers

Though there is a tendency to follow strange gods in the matter of feathers, the Marguerite et Léonie hat at the right, a toque of blue Belgian split straw, supports a fluffy pillar of the familiar ostrich, blue and yellow and pink. Model imported by Kurzman



Right up and down the front, as many forward trimmings of the young season have a way of being, are the white wings which masquerade as owl's wings on the white hemp hat above; the white winged hat is favored this spring. Model imported by Bendel

Second from the left a Lewis hat of white tagal, banded in black velvet, is sketched. A bunch of black velvet flowers knotted in silver galloon are the trimming of it, and just big enough to slip over the chow of the coiffure is the flat-top crown of it

Attached to the great swooping fan of ribbon (sketched in the extreme left), is a wee pokebonnet of fine straw; lest the hat become too irrevocably cast in the shade, Alphonsine gives it the glint of color in two pretty full-blown roses that nestle against the casque-like crown





Though a little militarism be a fetching thing, it has not run away with the mode, but is discreetly used to give spice to the openings and add smart touches here and there, as in straps suggesting braiding on this frock from Bob-Marie

From *peau de soie*, Bob-Marie fashioned a trim suit which announces four tendencies of the season's fashion—plaits, flare, absence of trimming, and decided shortness of skirt. The hip-length coat buttons to the semi-high collar

## FIRST FRUITS OF THE PARIS OPENINGS

WHEN the Viscountess de Renneville, during the first week of the siege of Paris in September, 1870, announced that she would be obliged to suspend the publication of her famous fashion journal, "La Gazette Rose," Parisiennes and, indeed, the whole feminine world were overwhelmed with despair. How should they dress, even supposing that they should contrive to dress at all? And as one after another of the great couturiers closed their doors, consternation grew apace.

The idea of wearing simple frocks was naturally repugnant to this small aristocratic circle, accustomed as it had been to elaborate *robes des cérémonies* since the days of the *Grand Monarque*. So extravagant in fashion and so costly had costumes become, that when, during the early months of 1870, the wife of Emile Ollivier, the French minister responsible for the declaration

Worth Shows Flaring Skirts, Frocks à la Zouave, and Sumptuous Gowns—Doucet's Gowns Are Easy Fitting or Even Loose—Chéruit Makes the Tailored Jacket Close and Short—Lanvin Favors Bodices, and Bob-Marie Flares Coat, Skirt, and Underskirt

of the Franco-Prussian War, resolutely set her face against the extravagances of her sex, and appeared at the Tuileries in the simplest of attire, though she delighted the bourgeois, she infuriated the ladies of the court.

In those days dresses designed by Worth and other famous *costumiers* for queens, empresses, and ladies of the court, were carefully sketched and reproduced in French and English journals, to be copied later by the whole world. It is little wonder that, with the court given over for centuries to dress and to all the elegancies of the

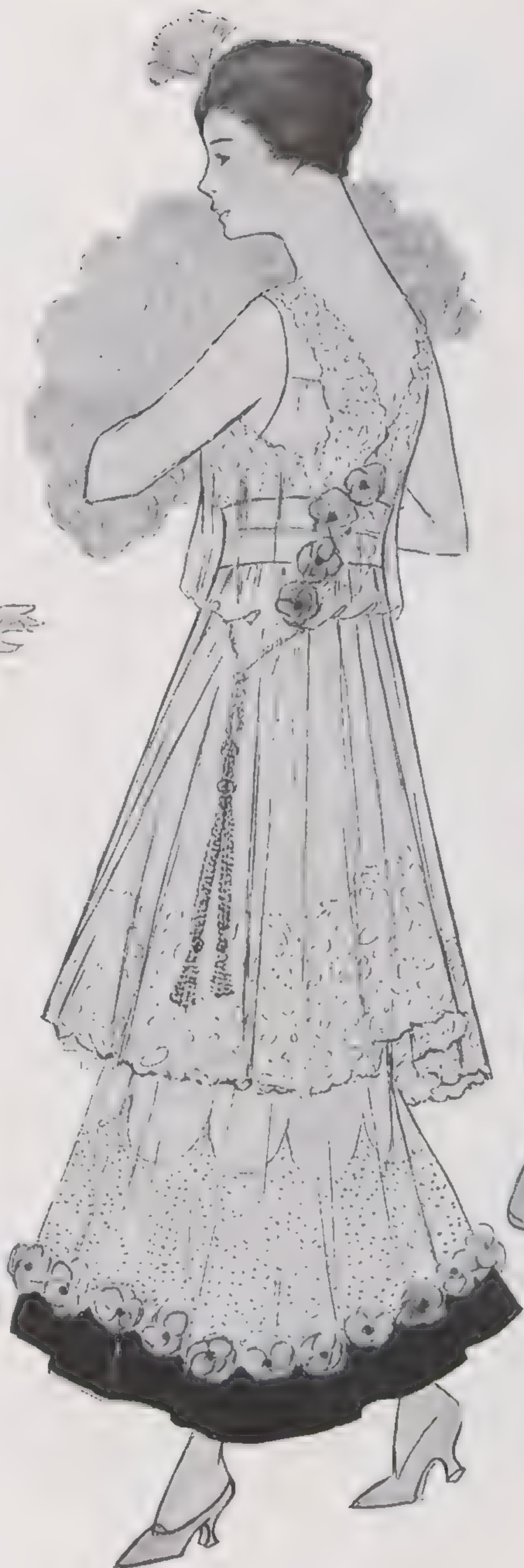
toilette, the people of Paris should have become connoisseurs in the matter of clothes. The group of *costumiers* which grew up in the French capital became famous the world over, and this group has ever since remained in Paris, and has never ceased—under the same names or others, as the personnel might change—to supply the demand of the world for frocks and bonnets and frilly confections of all kinds.

Neither the siege of 1870 nor the present war could quench the genius of these creators of the mode who, in the face of apparently insurmountable difficulties, have this year produced many models as fascinating and as chic as those designed in calmer days. Hampered by the departure for the front of tailors and other workers, and threatened by the approach of the German army, the couturiers of Paris continued to supply clothes to those who wished them. Not





Flaring elbow sleeve, flaring skirt full to a yoke, and close little bodice with a collar high in the back mark a frock which indicates a revival of old-fashioned taffeta in its check of purple and mustard yellow. Purple ball buttons from neck to yoke are the only trimming



In an evening frock of white tulle and lemon satin, Bob-Marie evades the question of the waist-line, first defining, then veiling it with a tulle overbodice. Silver lace, silver cord, silver and black flowers, black velvet, and lemon span-gles assert that trimmings are not wholly banished



In conspicuous contrast to its left-hand neighbor is a second evening gown from Bob-Marie which advocates in charming fashion and in apple green, the soft crispness of taffeta flounces bound with taffeta. The surplice bands are pink tulle, and the sleeves are pink tulle over chiffon

an order received by the *maisons de couture* was unfilled. Not a hat was requested which was not forthcoming. And when the German forces were turned back by the soldiers of France, and the Parisienne paused to smooth her ruffled plumage, she found the circle of couturiers, untroubled and serene, awaiting her orders.

Already the new creations for the spring of 1915 have, as usual, been shown in all the great houses of Paris, and whether mills have been burned or not, whether new fabrics have been forthcoming or no, the beauty of the models is scarcely diminished because of these difficulties and inconveniences of war time. The couturiers are such masters of their art and so resourceful that if cloth and silk and linen were denied them, one verily believes that, from such materials as leather, straw, and wood, they would somehow fashion models as wearable and as smart as those produced from more sympathetic materials.

#### A LITTLE MILITARISM

That the war should leave its impress on the spring collections was, of course, to be expected. *Bleu soldat*, a delightfully soft gray blue, is among the newest colors. Modified versions of the garments worn by the soldiers of the Allied Armies are seen in almost every house in Paris;

the zouave-jacket, fashioned of almost every available material, will be a feature of the mode; and the long blue coats of the cavalry and infantry serve as models for many a smart cloak. Yet there seems no preponderance of these modes, and many models bear no relation whatever to military styles.

#### THE SHOWINGS OF BOB-MARIE

Bob-Marie is making tailored suits of *peau de soie*, like the suit in dark blue sketched at the right on page 29. The fitted coat is buttoned to the throat, and the plaited coat skirt is belted twice across the back, once at almost the normal waist-line and once just above the hip. The skirt is made in two sections,—a flaring circular tunic over a deep plaited flounce, also flaring.

The charming afternoon frock which is shown on the left on page 29 was also offered by Bob-Marie. It is of striped silk in green, red, and blue, with green predominating. The sleeves are of green chiffon, and two wide tucks, one above and one below the elbow, show the predicted tendency toward elaboration of the sleeve. The chemisette is of tulle, the collar of embroidered muslin, and the only trimming consists of pieces of the material applied in a manner suggesting military braiding, and ornamented with small black buttons.

Many dainty evening gowns are made of taffeta, tulle, and muslin, and Bob-Marie showed the simple but attractive one in light apple green taffeta that appears at the upper right on this page. The scalloped flounces of the skirt are bound with taffeta, and the wrinkled girdle is similarly scalloped and bound with taffeta on its lower edge. This girdle is tied in a careless knot on the left side, in the back. The V of the simple corsage is finished with flesh colored tulle, and the short, straight sleeves are of flesh colored tulle over flesh colored chiffon.

#### WHAT WORTH BELIEVES

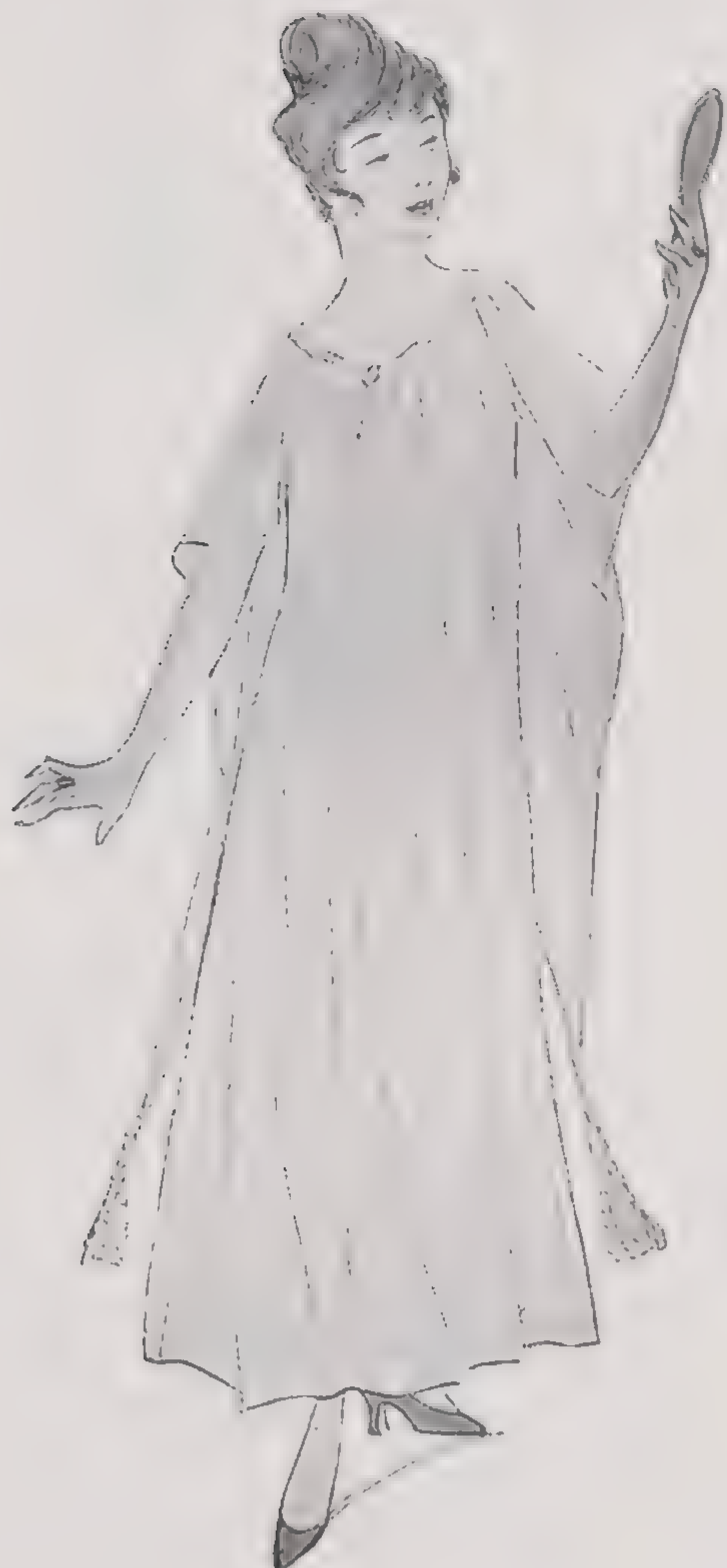
Worth is showing wide skirts, plaited from the waist, skirts flaring in circular fashion, and skirts made to flare by means of flounces sewed each to the edge of the one above it, with the joining marked by a cord. One of his prettiest tailored frocks is made of *bleu soldat* cloth. In appearance it is a belted redingote in the back and resembles a bolero in the front, but in reality it is neither. Instead it is a frock with a girdle of red silk running under the bolero and with a dainty chiffon chemisette above the girdle in front. Another frock resembles as nearly as possible the zouave costume. It is made of soldier red cloth, and the skirt, full at the waist, is turned under





The Victorian bodice far off the shoulders appeared in a youthful evening frock of cerise tulle over cerise satin, which was girdled with cherries and cherry colored ribbon. The novel head-dress was a bridle of the softest varnished leather

Made every bit of sheer white organdy, even to the very girdle, was a frock designed for American youthfulness to wear at Palm Beach. The ruffled bodice recalls the old-fashioned fichu, and the skirt is inset with ruffled gores most charmingly



The most charming small garments ever created for small persons were two coats worn by children, who followed the pretty French fashion in being dressed exactly alike. The checker-board checks, close body, skirt of unlimited flare, band and belt of black satin, and close black satin hat created an ensemble of a smartness not easily equaled

Angel sleeves weighted with pearl tassels added to the grace of a softly straight and full "robe de chambre" in white liberty satin. A third pearl tassel hung from the top of the gown in the middle of the front, but no other trimming was allowed, and the gown was hardly longer than are the smart spring street suits

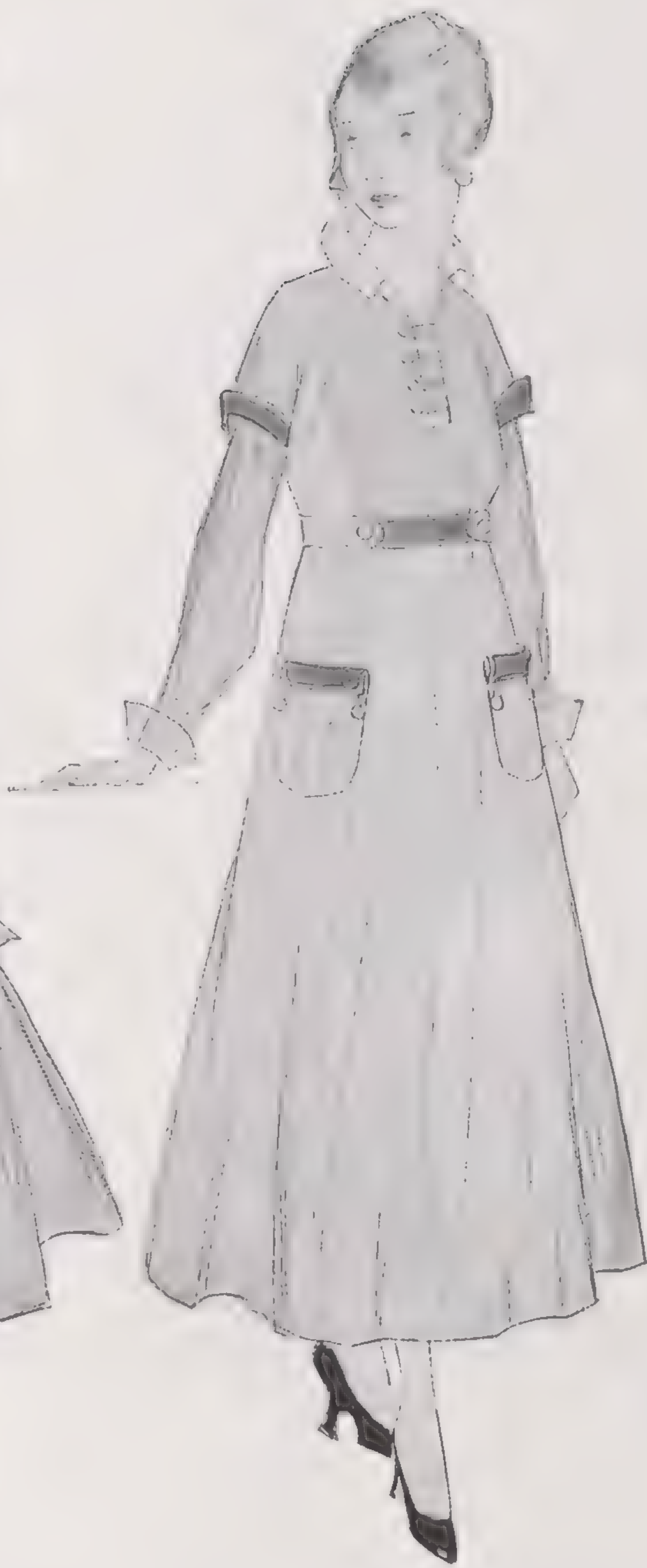
A rainy morning in the Bois introduced this storm coat in a greenish tan cloth, high-collared, yoked, belted, flared, and equipped with generous pockets. The close hat was of black American cloth, with a white band and quill curving high in front above its close crown







One of the many quaint and lovely versions of the old-fashioned fitted bodice was shown in an evening frock of taffeta "bleu soldat." The narrow yoke was of white tulle, the full skirt was widely tucked twice just above the knee and finished with an extravagant bow



Whether it be to hold her knitting or to harbor letters from the front, the Parisienne, for some reason or perhaps wholly without a reason, shows unprecedented favor to pockets. Bands of dull red trim this blue taffeta frock; the sleeves are of blue chiffon



In her famous rôle in "Alsace," at the recent première of her theatre, Mme. Réjane, whose youth is perennial, wore this redingote of blue cloth, lined with a checked material in black, white, and green, over a skirt of a soft, heavy, cream colored cloth

in puffy fashion at the bottom, giving very much the effect of the baggy zouave trousers. The girdle is red and very wide.

Stunning evening gowns of silk woven with metallic threads enrich the Worth collection, which even in times of peace was never more complete than it is now. The high collar—a most artistic version—appears on many of the gowns shown at this house, and another noticeable feature is the fitted bodice—not the old-fashioned seamed affair, but a new and much more lovely garment.

One of the most striking creations in the Worth collection is a frock of rich black faille—that is, the box-plaited skirt is of black faille. It is attached at the hip-line to a straight, long-sleeved, *moyen âge* top of unlined black chiffon, collared to the ears, which falls straight from shoulder to hip. Beneath this chiffon top is a tight low bodice, formed apparently of a single band of brocade or brocaded black ribbon, the soft colors and gold thread of which gleam softly through the black chiffon.

#### DOUCET AND THE STRAIGHT LINE

At Doucet's the gowns were all easy fitting, and some of them were very loose and straight.

Among the smartest offerings here was a most effective gown which consisted of a loose tunic of dark blue tulle, embroidered with a pompadour design in colored beads, worn over a close blue satin slip, and girdled at the hips. Another effective costume was a white cloth dress with trimmings of chinchilla. Doucet's skirts were moderately wide and flaring at the sides. Trains were few, and extensive use was made of tulle, taffeta, beads, and checked cloths and silks.

#### LANVIN, BODICES, AND TAFFETA

Mme. Lanvin is using striped and checked taffeta in old-time colorings for some of the summer frocks which she shows, and she has fashioned engaging frocks, with the quaintest of bodices and the fullest of skirts, for the young girls of 1915.

Both simple and smart is the taffeta frock of mustard yellow barred with purple, which is sketched at the left at the top of page 30. A row of small purple ball buttons marks the line of the fastening in front, and the skirt boasts two real pockets, one on each side.

Of simple white muslin, girdle and all, was the fluffy frock sketched at the upper right corner of page 31, and it has just started for America

with the ultimate destination of Palm Beach; a real "war frock" this, of sheerest white cotton stuff and guiltless of trimming, but the price, it must be confessed, was not a "war price."

The same minimum of trimming marked the frock sketched at the upper left corner of page 31, which was packed in the same trunk. It was of cerise tulle decorated with knots of cerise ribbon and clusters of cherries, and the flounces hung over an under-dress of paler cerise satin. The black band in the hair, which clasped in the back after passing under the chin, was, oddly enough, of black varnished leather, very thin and soft and novel above all.

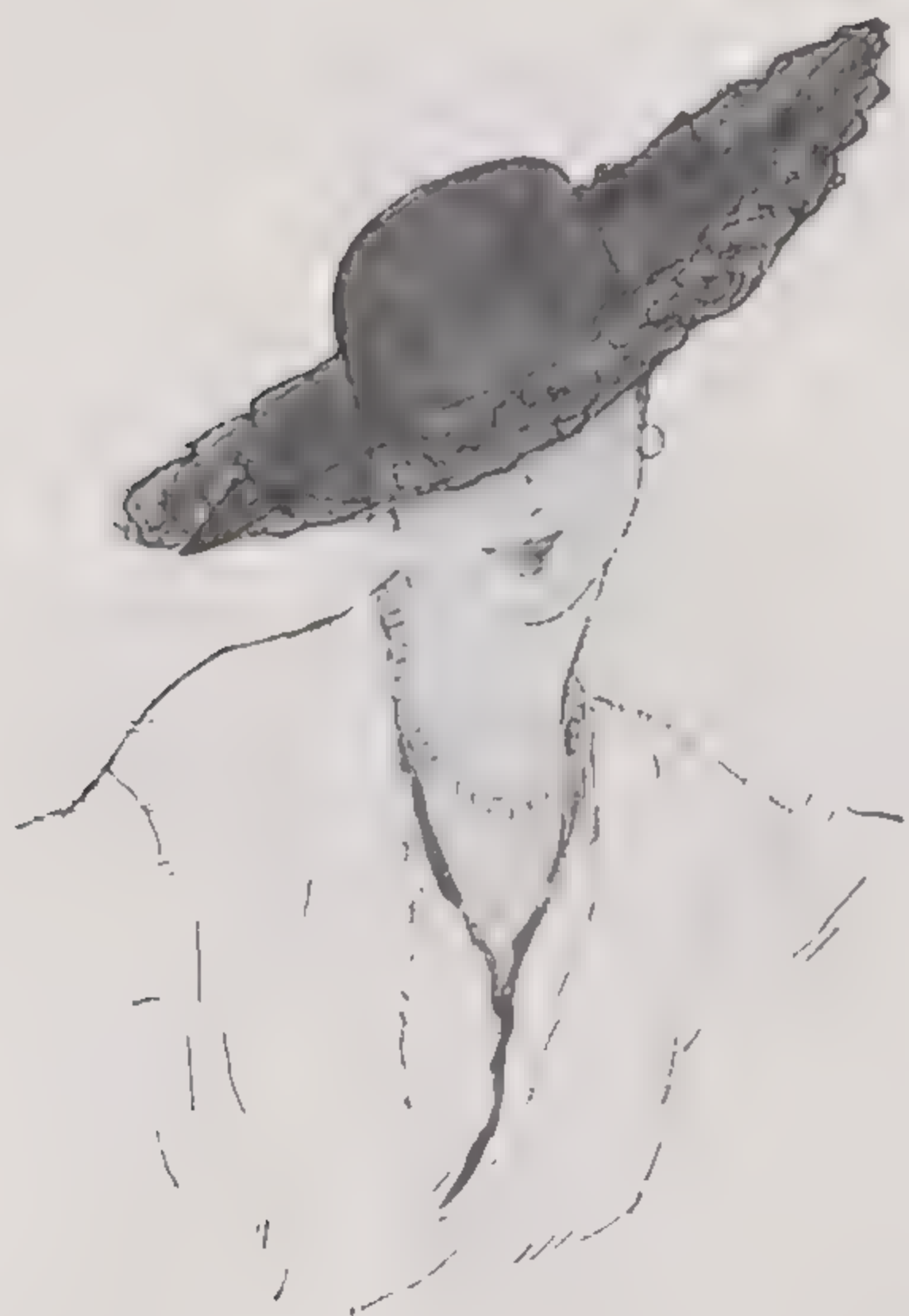
#### TAILLEURS AND EVENING GOWNS AT CHÉRUIT'S

Chéruit's tailored skirts were somewhat narrower, on the whole, than those shown by other houses, but balance was obtained by extra wide skirts on the evening gowns. The tailored jackets shown by Chéruit were close fitting and very short, flaring sharply on the hips, and buttoned close to the base of the throat. Sheer blouses with ribbon cravats and peplums were worn with tailored skirts; in evening gowns pointed bodices of colored taffeta topped black taffeta skirts.

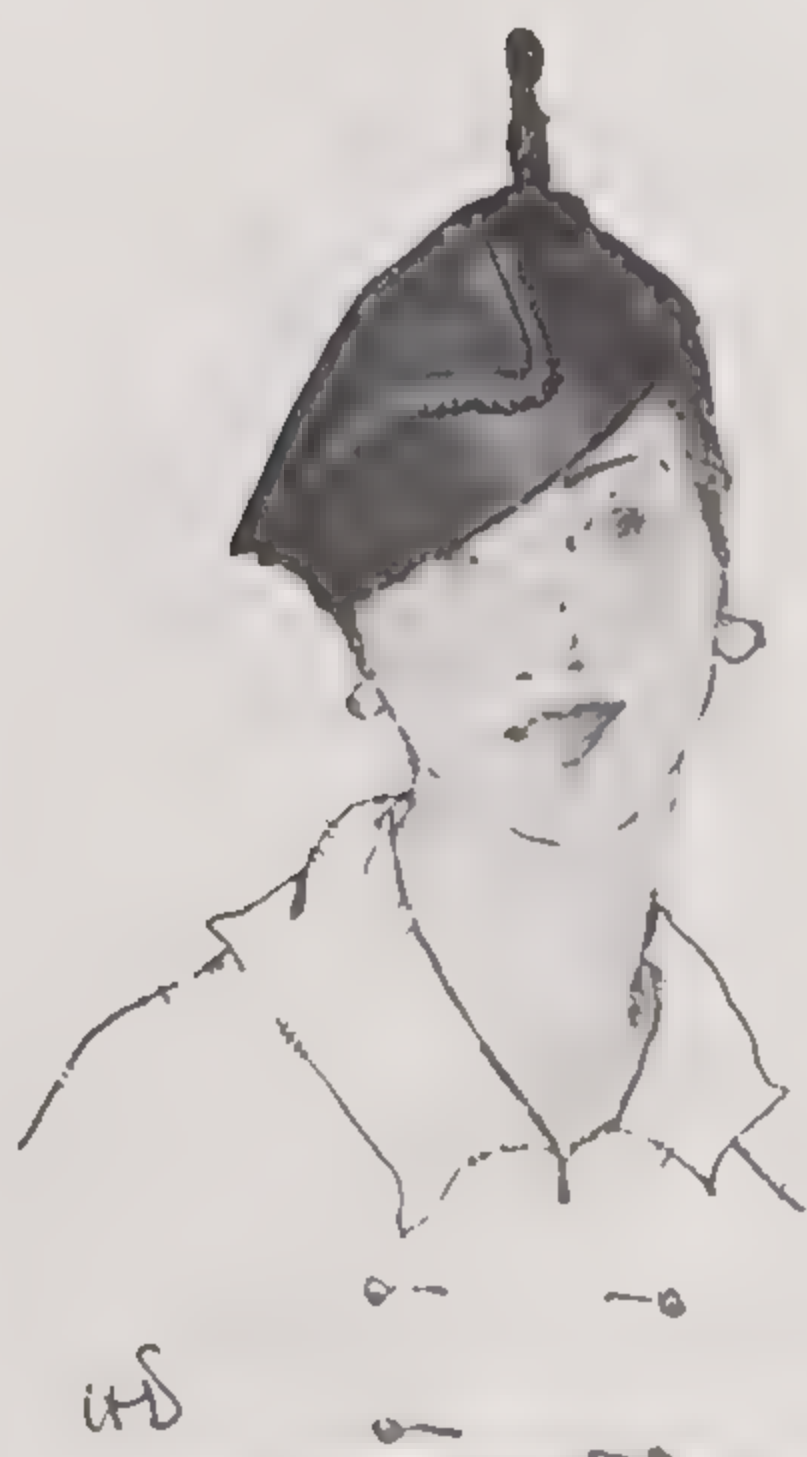
(Continued on page 124)



## AS PARIS AND NEW YORK SEE THE SPRING HATS



Popular though the small hat may be it seems improbable that it will ever displace the picturesque wide-brimmed hat for wear with afternoon frocks. This Suzanne-Talbot model is of brown milan and Belgian split straw and the top is covered with tobacco brown taffeta. The trimming consists of brown ostrich feathers laid flat on the outer edge of the brim and ostensibly held by two tiny bows of brown taffeta. Imported by François, Inc.



The small close turban is effectively presented in an unusual model in cerise Belgian split straw. The edge of the brim, upturned and close against the crown, is outlined with cerise ostrich feathers and there is a small cockade at the left side.



The perennial grace of the leghorn appears in a wide-brimmed, small-crowned afternoon hat, topped with opalescent moire silk tinged with blue, pink, and yellow, and trimmed with two small knots of tiny roses in pink, gold, and silver. The two long streamers of opalescent moire ribbon which finish the hat go around the neck and fall to below the waist. This hat and the hat in the middle above were designed by François, Inc.



Reboux stands for ostrich feather trimmings this season, as Georgette stands for fur. This mannish model in black Chinese split braid, a straw which faintly suggests bamboo, makes daring use of a long black plume attached in the middle with quill running high and tip drooping low before the face.



Lewis is a devotee of the turban and makes charming use of it in this high close model in navy blue taffeta. A narrow brim, just wide enough to soften the face a bit, turns up at the left and slightly down at the right, and the massed pink velvet roses rising from the very top of the crown serve to increase the height of the hat and to relieve its severity.

**H**ATS, as the models on this page would go to prove, are undoubtedly to be small again this spring, though the brims will, in all probability, grow wider with the approach of summer. Caroline Reboux has shown a few large sailors, but so far the large hat has been largely confined to afternoon hats, such hats as those shown in the upper right and left corners of this page. A great number of the small hats follow the small oblong toque

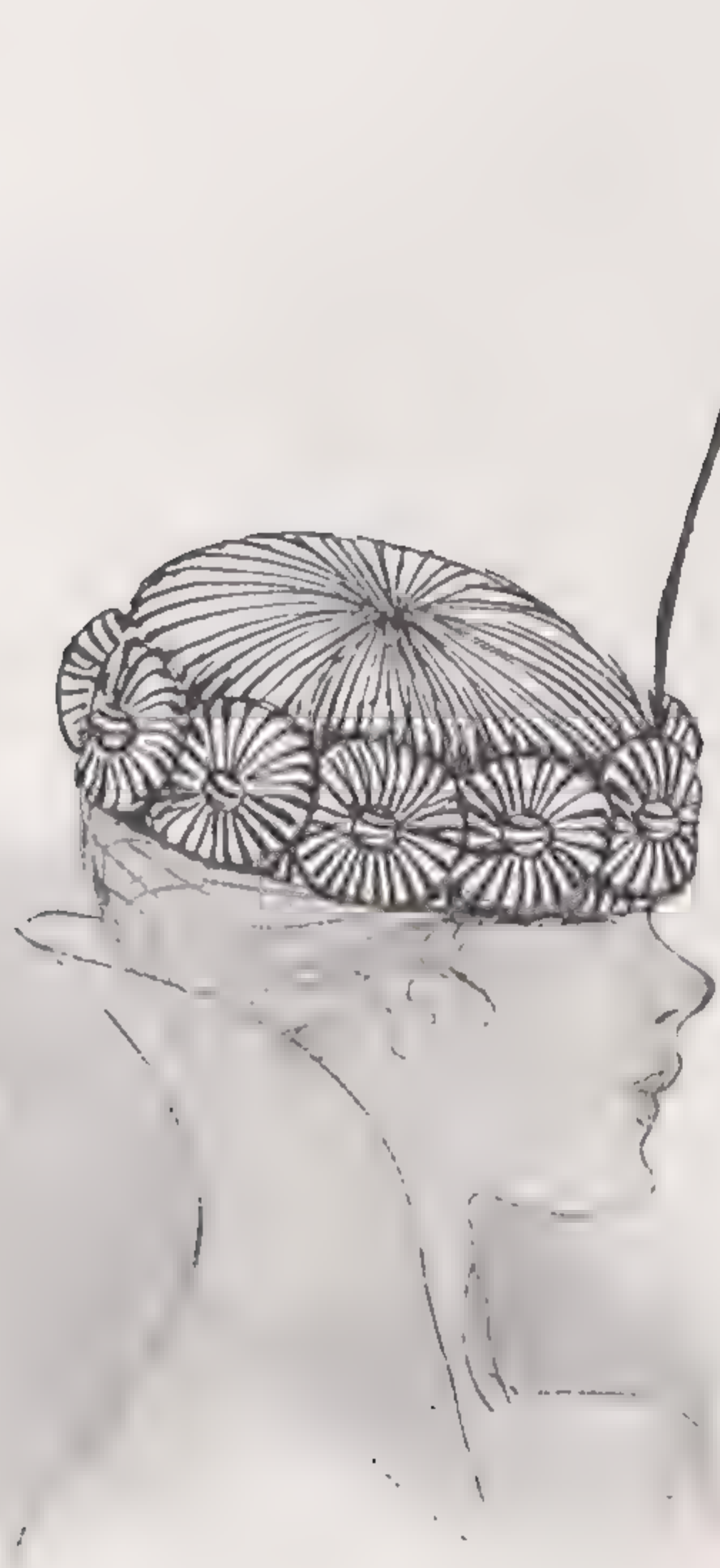
The small elongated toque, which divides favor with the close turban, appears in a Suzanne-Talbot model of blue "chrysanthemum" straw, one of the rough fancy straws. The owl's head is cleverly made of the straw and whips. Four lower models from Tappé, Inc.



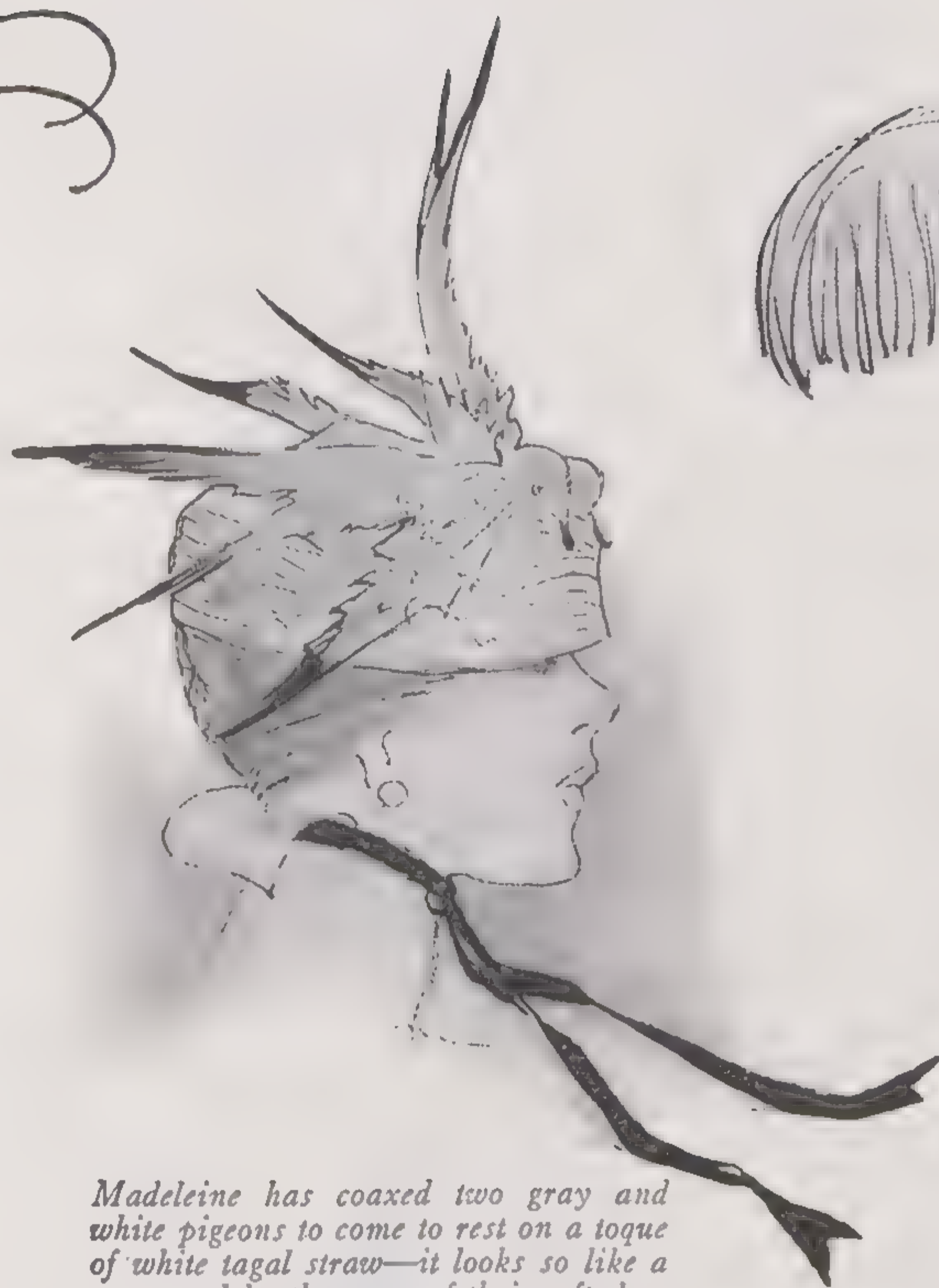
One of the new turban shapes, which have just enough of brim to throw a becoming shadow on the face, is made by Tappé of French blue crêpe de Chine and a facing of navy blue hemp straw. The long tassel is of light and dark blue silk cords and novelty is given to the plain surface of the crown by a cording which joins two sections of the crêpe covering

shape, as is excellently typified in the François model in the upper middle of this page; but small hats divide honors between the toque, the tricorn,—a favorite with Lewis,—and the high-crowned turban with a narrow brim, such hats as are shown on this page. Tricorns inevitably flare a bit more than we have been accustomed to see, and the turbans invariably lift in back. This is a season for new straws. Milans there are, of course, and smart as always. An inno-





Suzanne-Talbot fashioned this toque to fascinate the eye and keep it going 'round and 'round the hat, for brown split bamboo is caught in that puzzling fashion which makes one wonder which way the pinwheels turn. The hat needs not, nor could hardly bear, anything more than itself to bear it company; but the two whips—they are so very little of anything



Madeleine has coaxed two gray and white pigeons to come to rest on a toque of white tagal straw—it looks so like a nest; and by the grace of their soft close plumage they make it a hat finished and tailored, yet dainty enough to wear with not-too-formal frocks



It is most natural to begin with the feather of this Marie Crozet hat, for the feather meets one first. "Bleu soldat" shades into black in this uncurled ostrich plume, and the black blends into the black of the milan crown, finished only with a band and rosette of grosgrain ribbon. This year all hats that have room for a facing are faced, and "bleu soldat" taffeta is the facing here

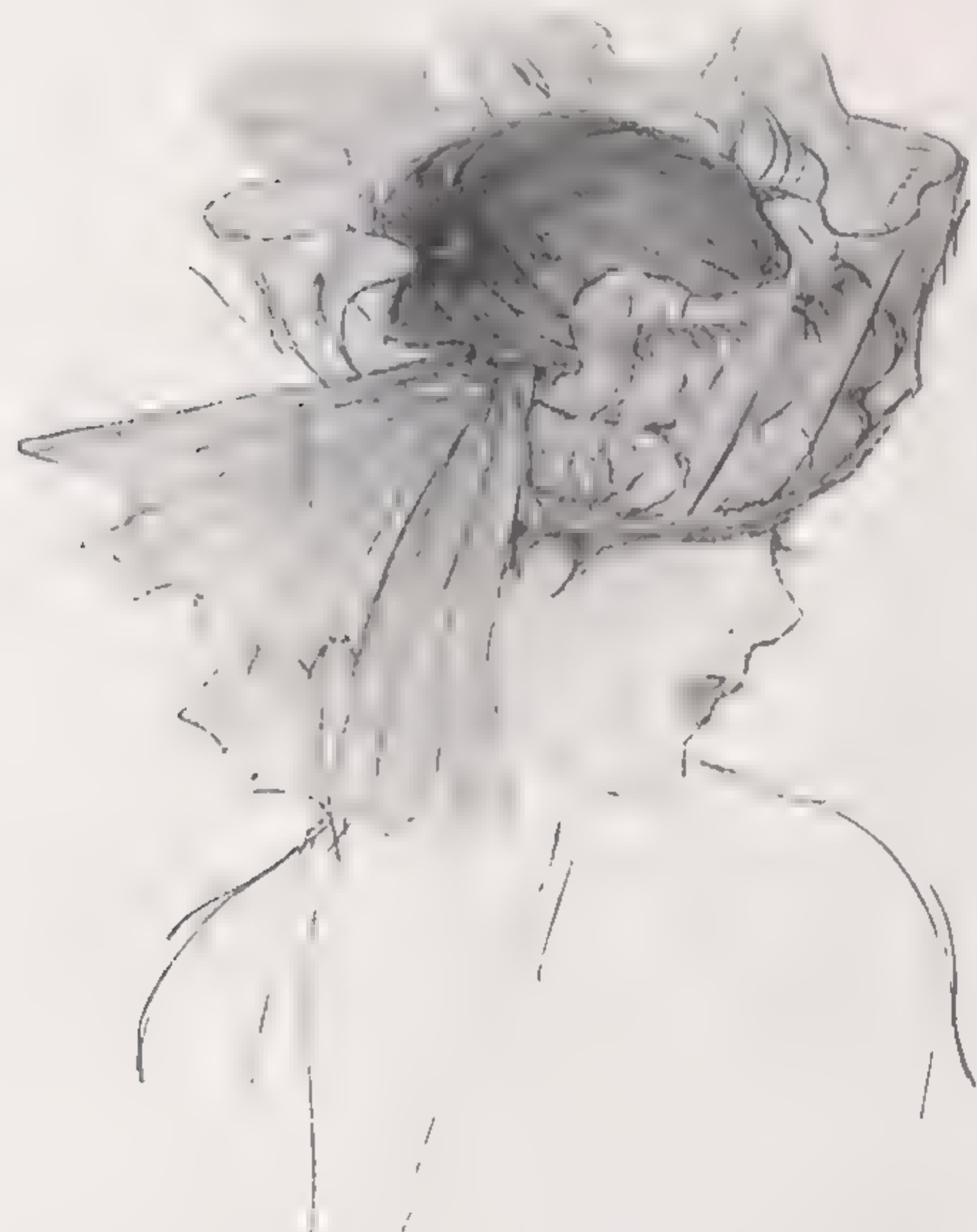
vation in milan is the insertion of a band of *liséré* between every three rows of milan, to give a ribbed effect in keeping with the ribbed effects of cloths. Bamboo straw is a shiny smooth straw split in various ways and named various names. "Chrysanthemum," a rough porcupine straw, in the Suzanne-Talbot hat in the middle at the bottom of page 33, is a bamboo straw, and split bamboo is most originally and effectively used in the model at the left at the top of this page. Caroline Reboux, Suzanne-Talbot, and Jeanne Lanvin have all used the straw effectively. The idea came from Lanvin last season, when she used it as a facing for rather large hats. Rough straws, known as



"barnyard" or "hedgehog," are novelties not likely to hold among conservatively dressed women.

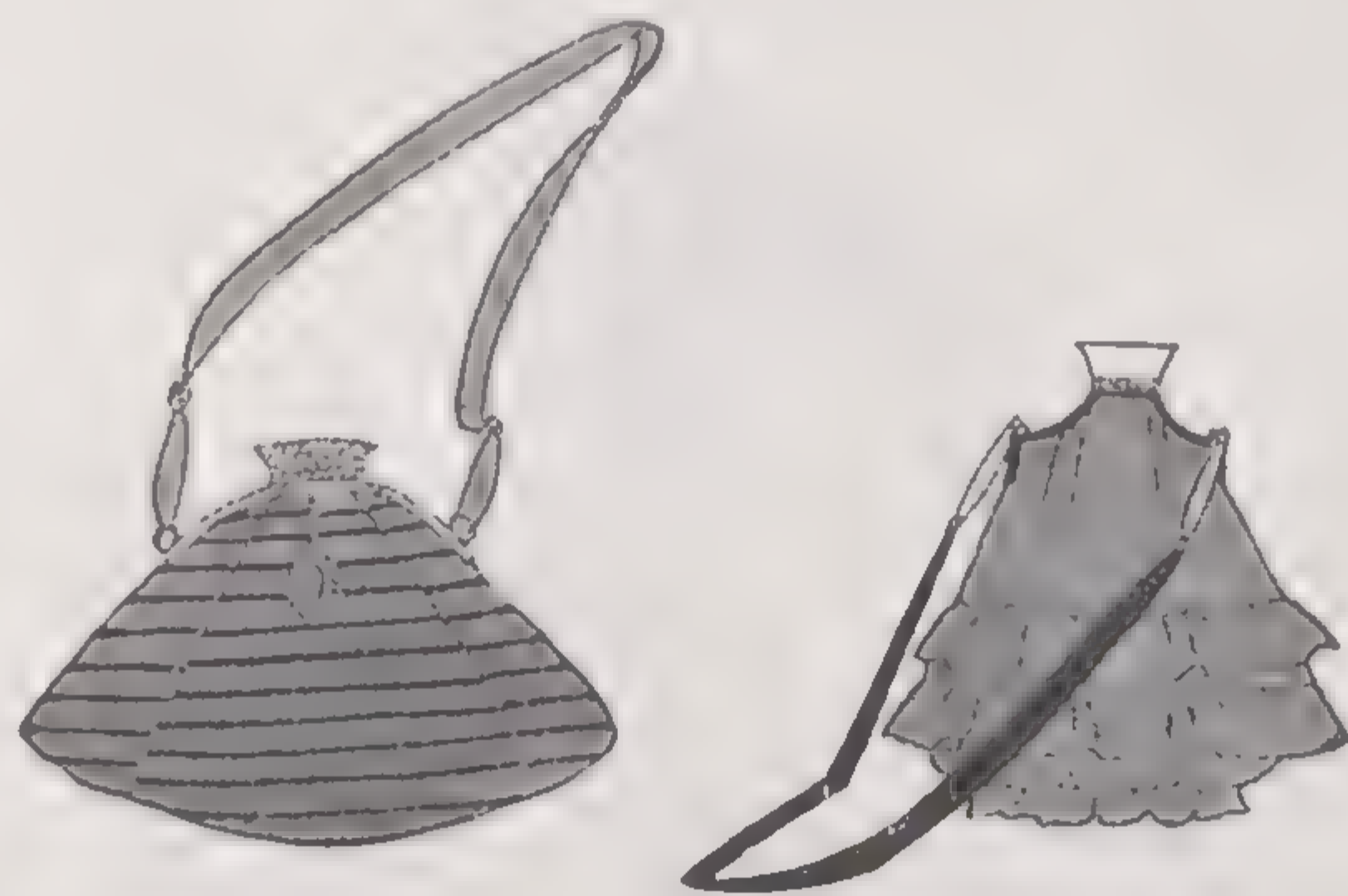
Leghorn has again made its appearance, especially for such afternoon hats as that at the upper right on page 33, and is likely to be very much used for the summer, but still newer is the transparent neapolitan straw which Evelyne Varon is using for some of her larger summer hats. Soft braids will be unusually popular, as many of the hats are hand-made, because Paris milliners can make hats of soft straw when they are now not able to get them blocked.

Of course, no discussion of hats can be complete this year without a note concerning the



Tulle, an ostrich feather, and a coiffure, with the color scheme entirely dependent on the coiffure. If the hair be red, we shudder for the pink plume that binds it, but if the hair be brown with the afternoon sun upon it, it would make a most charming crown for the French blue tulle brim which veils the pink plume and falls in plaited ends. Evelyne Varon by this model will of a surety convert the world to the beauty of the crownless, brimless hat

"For the bridesmaid"—so the streamer labels it: for so dainty a thing as the blue grosgrain ribbon circling the French blue taffeta crown and restrained a moment on the cream lace brim by a pink rose, is of the essence of weddings. Hats on this page from Fielding



The oddly shaped bag at the left is of satin-striped taffeta, its blackness offset by a hanging dull green stone set in rhinestones and by a rhinestone clasp and catches on the ribbon handle. Dainty crispness marks every black taffeta ruffle of the bag at the right, and Parisian smartness, its black velvet handle and frame finished with mother-of-pearl



Nothing is so surely welcome as an old friend returned, and transparent neapolitan straw has come back. Here it is made into the graceful drooping afternoon hat to which it is so suited, and sponsors a color scheme so delicately charming fashion is ever wary of overdoing it—soft dove gray, with flat clusters of pink, blue, and pistachio green ostrich feathers caught with clusters of three pink taffeta roses—an ensemble worthy of its maker, Evelyne Varon





A fetching Chérut gown of checker-board black and white chiffon voile, with plaited ruffled voile panel, has splashed against its white satin girdle brilliant poinsettias. Lilies-of-the-valley spurt in every direction from the white grosgrain top of the varnished black milan turban. This gown and hat and the gown at the right imported by Henri Bendel



Spreading wide its sails to launch the new Alsatian bow, a tiny Georgette turban of black straw exhibits more bow than turban, in huge black velvet loops tacked at an angle to the back. Imported by Waters & Co.

Dainty as olden fashions, a ruffled French frock of tan chiffon cloth printed in blue roses, fastens with pink roses the blue taffeta bodice and lifts the top skirt with them too. Paradise is negligently supported on a blue maulines hat, transparent and altogether feminine, with the rather wide brim made in wavery curves like the edge of a pie



A bag becomes a charming adornment if made of French blue taffeta with fine beadwork in delicate pastel tints

Perhaps one would expect any turban of navy blue "liséré," banded with blue satin below a second narrow band of purple barnyard straw, to have one wing blue, but a surprise in this Lewis turban comes in the red and blue wings, the latest offshoot of the mode. Imported by Hickson & Co.



Gold ball beads, and black and gold brocade framed in gold are the features of what one calls a black silk bag

A new combination mesh, black and bordered all about with silk honiton braid and tiny black velvet flowers and leaves, makes a fascinating screen for beauty. The lines of the design in the mesh meet diagonally, and on this background the embroidery is as effective as dainty. Imported by Fielding



two-material tendency. Cloth is often used, the cloth for the crown with the brim of straw or silk. Hats are faced when any possibility of facing occurs. Satin, taffeta, and faille are the more usual materials for facings, but often one straw is faced with another straw. As for tulle brims—such hats will always be in every season, and the flat transparent brim above and the crownless tulle hat on page 34 are but two evidences of its popularity.

The decisions of the modistes on trimmings are always eagerly awaited. On turbans masses of small trimming—flowers or fruits—give the trim and bright variegated effect correct for



tailored hats. This same tendency of using masses of small things is shown in the use of ostrich feathers; instead of big feathers, small tips are used on the edge of a hat, or are twisted into the semblance of a cockade. A notable exception to this is the Reboux model on page 33, where an entire feather is used on a high-crowned turban, but Reboux is almost the only modiste to use entire ostrich feathers. Evelyne Varon has a very unique method of using ostrich feathers on the broad-brimmed Neapolitan straw hat on page 34. On this hat the long flues of the feathers have been formed into clusters—a very charming novelty. Nor must wings be forgotten



Widespread and delicate, and radiating from the center like a cobweb, the brim of black tulle is the most of the hat at the left. A ring of yellow roses and other wee two-shaded yellow blossoms proclaims a place for flowers in the season's trimmings. Flat and black and straw is the little crown. Model from Mercedes Millinery Co.

Meager brims are favored by many spring models, and here is scarcely an inch-wide brim. The hat makes up in height, however, for its narrow-mindedness, and peaks off the peaked white hemp crown with a peaked white feather. Black and white velvet ribbon bands the crown and apparently ties the feather precariously on its top



Long and narrow and black velvet, with a cameo set with brilliant a-dangle from the dull silver frame

as one of the trimmings of the season—for wings come in for effective use.

Ribbon has come into renewed favor, and the "Alsatian" or "aeroplane" bow is an example of a very effective use of it. The rival to high-standing loops of ribbon is the grosgrain cockade. The cockade done in beads, and suggesting emblems or insignias, is affected by small tricornes and tailor-made hats.

As to militarism, it is matter of interest that while some milliners use the military idea, though sparingly at best, there are others who have scorned it and whose hats are laden with flowers or trimmed sparingly with ostrich feathers, and in no way suggest war times. It is Lewis who has, perhaps, handled the military idea with the most success, but he also is conservative.

A final word as to colors. Blues and brown will unquestionably be foremost in the season's colors, especially the *bleu soldat*, a new blue which is being used for the uniforms of the French soldiers. There are, however, many black and white combinations, and all-white hats. Prune color is used in trimmings, but sparingly.



Valentine About fashions this convincing member of the cult of the high-crowned sailor; part of the hat is of black "liséré" straw, and the rest is black velvet with pink roses in the middle of a bow of it. Such a hat may be worn with dresses as well as with tailor-made suits

In this tailored hat of black milan Maria Guy avers that frocks and suits may not monopolize braid trimmings. A rim of white silk braid edges the brim, another peeps up around the top of the crown, and a narrow black braid is tied over the white braid on the crown

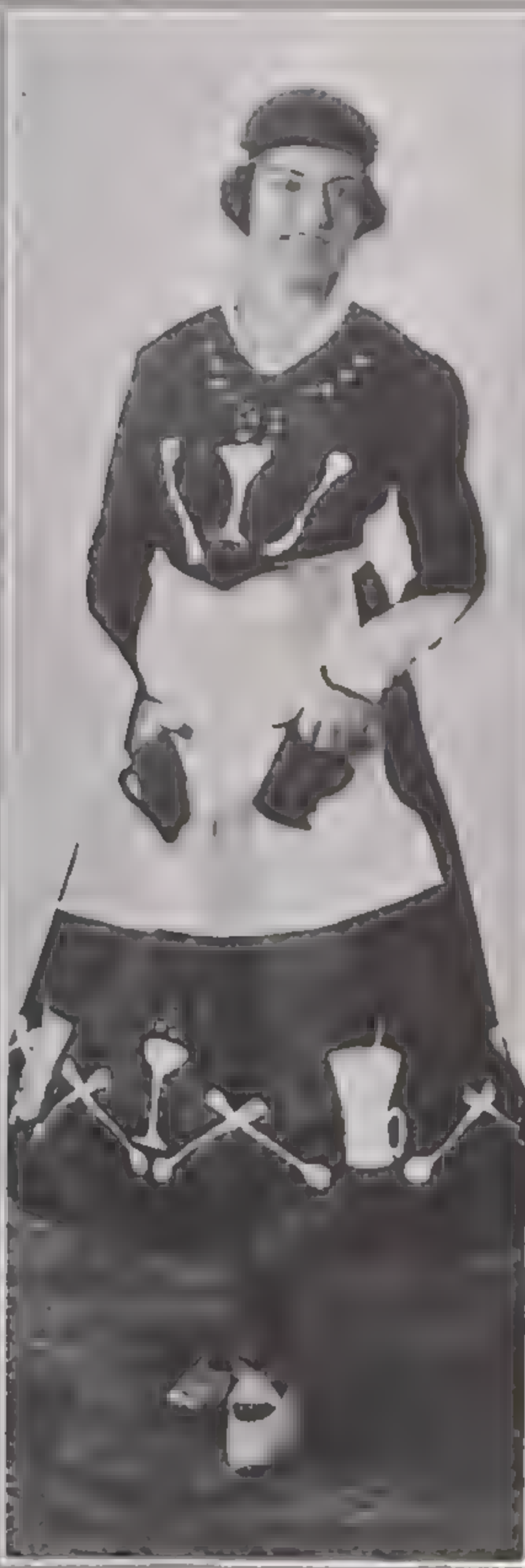
Reboux makes little bunches of cherries bob about among strands of gold ribbon, and she puts in a good word for the sailor brim by making this brim of dark green milan, and making it flat and fairly wide. The cherries are blue and yellow and red. Four models from "Burby"



FOR FUN AND FROLIC, AND FOR PHILANTHROPY AS WELL, THE JUNIOR LEAGUE GAVE AS ITS ANNUAL ENTERTAINMENT THREE EVENINGFULS OF FÊTES IN THE WALDORF-ASTORIA BALLROOM



Miss Katheryn Kimball, who with her mother, Mrs. H. Ingalls Kimball, has been living in Paris for some time, played the part of "Folly," dancing in a blue frock floated with blue balloons



The feminists scored, for the "soda boys" were soda girls; Miss Gretchen Damrosch presided over the soda fountain



Miss Louise Trevor was costumed by Miss Eugénie Philbin, now Mrs. Louis H. Wetmore, for the girls of "Frivolité"



A figure from a scene of Schubert's "Moments Musical" is Miss Caryl Hackstaff, whose dancing was quite wonderful. It was interesting to note how modern the classic costumes seemed



Miss Muriel Winthrop and Miss Elsie Stevens were vivacious members of the mad-cap pierrot dance, which without partiality divided its merriment half-way between the beholders and the beheld



A carnival scene without cigarette girls would be a carnival scene with the carnival left out, and in "Le Jour Férié" Miss Margery Rand and Miss Constance Peabody vended fragrant wares among the crowd in the market-place



Miss Angelica Brown and Mr. Maurice Roche posed for a figure in the Russian dance, which contributed a rich quota of color and movement to the fête nights of "Le Jour Férié"





As a "curtain line" for the first act, Miss Katherine Turnbull, Miss Lisa Stillman, Miss Edith Mortimer, Miss Alexandra Emery, Mrs. Louis W. Noël, Mr. W. Shippen Davis, Mr. Edward Shippen, Mr. Gerald C. Murphy, Mr. George B. Post, Jr., and Mr. Auguste Noël did a Russian dance. Bakst designed the men's costumes and did it in dull blue and green and black and gold, and the young women designed themselves



A pose from the "Gavotte Fantastique," a rearrangement of a Paslowa dance, in which Miss Laura Cass Canfield, Mr. Elliot C. Bacon, Miss Mary C. Alexander, Miss Mary Canfield, Mr. Alexander D. B. Pratt, Miss Angelica Brown, Mr. Felix Doubleday, and Mr. Maurice Roche footed it fealty. The men's costumes were copied from one worn by Mr. Roche at a London "bal masqué," and Helen Dryden designed the girls' costumes



A "Moment Musical," with a garden for a background, was copied from one of the Russian dances familiar to the dance-loving public. Miss Mildred Gautier Rice, Miss Margaret Trevor, Miss Caryl Hackstaff, Miss Margaret Clarkson Henderson, Miss Mercedes de Acosta, Miss Vouletti T. Proctor, Miss Estelle Campbell Clark, Miss Joy Waldron Williams, and Miss Dorothy L. Howard piped lightly on the pipes of Pan



The pierrot dance was the merriest dance of all, and in it Mrs. John Rutherford and Mr. Reginald B. Rives were a merry couple. As a finale the dancers danced behind a moving picture screen, and jumped over an electric bulb to make their shadows disappear



Photographs on pages 37 and 38 copyrighted by Baumann  
In a "Vanity Fair" cover the dancers in the "Arlequinade," a dance full of bright folly, found their prototypes. Here Miss Olga Wiborg and Mr. John M. L. Rutherford trod a harlequin measure. The dances for the fête were originated or arranged by Miss Lila A. Stewart

FULL OF BRIGHT FOLLY AND CARNIVAL COLOR WAS

"LE JOUR FÉRIÉ" GIVEN BY THE JUNIOR LEAGUE



# CREATING A CITY OF BEAUTIFUL STREETS

New York Offers Unlimited Possibilities to Associations Which Aim to Preserve the Beauty Which Is, to Restore That Which Was, and to Create New Beauty

By FRANCIS LENYON

Illustrations by E. Horter

A FEW weeks ago it was announced in the newspapers that the design for the new fountain in City Hall Park had been rejected, and it was learned that the objection was based on the point that the design had no relation to the City Hall itself. This would seem to indicate that the Municipal Art Commission values the trust invested in it and rightly looks upon this beautiful building as a national monument. This is as it should be, not only on account of its great historical associations, but because it is such a perfect example of classic architecture. Even now, surrounded as it is by enormous buildings, the City Hall still retains its delightful scale and proportion. Apart from any discussion as to the design of the new feature, it is a matter of congratulation that this famous hall should be considered when near-by buildings or additions are being planned.

## THE PRESERVATION OF OUR ARCHITECTURE

Supported by the proper authorities, a movement might well be started from this regard for existing landmarks to make a schedule of all the older squares and streets in the city, with a view to assisting in the preservation of the interesting or worthy portions, doing away boldly with the structures that mar the beauty of the thoroughfares, or to reconstructing additions to make them suitable to the surroundings.

This could be done only by concerted effort on the part of owners or residents, and by allocating the various districts into business and residential sections. As there is a general tendency to move uptown from the region lying ap-

proximately between Washington Square and Twenty-third Street, such preservation and consistent reconstruction has become quite possible for this large district, which might be made mainly residential.

The squares of which New York may be justly proud are essentially for residential purposes, and were built as such, just as were those in London, built many years earlier. These squares might be used as a starting point. The day has gone by when stores, offices, and other business premises need be built indiscriminately whether in a fine square or side street. We have arrived at an age when we are in a position to choose, and to use all means to ensure that any proposed structure, thoroughfare, or alteration to existing work should be designed to the ultimate end of making the city more beautiful and more interesting.



*Standing on the corner of Fifth Avenue and Forty-sixth Street, and looking west, one encounters a fascinating array of smart specialty shops, with the finely decorative building of Thorley, the florist, at the corner*

Let us take Washington Square as an example. The north side has fortunately been left in almost the same condition as when completed by the builder; in a few houses the large sheets of plate glass might well be dispensed with and replaced by the divided sash consistent with the style of the houses themselves, and it might also be desirable that the houses which have been rebuilt with brownstone fronts should be restored to the level of their neighbors. On the whole, however, this side of the square is still proudly showing most of its original dignity and beauty.

## THE OLD GLORIES OF WASHINGTON SQUARE

The character of the east side of Washington Square has entirely gone, and here might be made a good example of how a fine residential section would be retrieved by erecting apartment-houses of a dignified and distinctive decorative character, which would rent at such rates as would place them within the reach of the professional element of New York, both men and women. A block of buildings about six stories high might be designed to follow the proportions of the houses on the north side—and especially to use similar material, as this is most important in order to obtain a result as interesting as that found in the old houses. In fact, with such good effects in red brick and painted woodwork as these houses give, one wonders how years later so many streets of brownstone buildings could ever have been erected.

On part of the south side, there are houses probably of the earliest date in the square; and what a delightful touch they give even in their present shabbiness. But these might very well be restored and reinstated in their former glory, provided the cooperative spirit so essential to accomplish such a result



*Forty-sixth Street, south, opposite the Ritz-Carlton, presents a pleasing façade, in which a prominent place is held by the well-designed building which recently won prominence as "Castle House"*





*Greenwich Village*

*Artists' quarter par excellence is Greenwich Village, a picturesque region of colonial ancestry, which wanders about below Fourteenth Street and west of Fifth Avenue. The studio dwelling of Jules Guérin appears in the foreground of this sketch*

could be aroused. Certainly no better material could be found to work upon; the general design and quality of detail in the doorways typify the refined "colonial" epoch and are quite the equals of well-known doorways on the houses in Salem and other New England towns. These alone would be well worth the repairs necessary for the whole of the houses. Attention should be called to the excellent proportion of the windows in these houses and to the ornamental iron-work forming a balustrade to the third floor. This is fully representative of the best work of the late eighteenth century. These few houses are indeed valuable as bearing silent witness to the refined tastes of the designers, builders, and tenants of a century or more ago, and they should be preserved not only on this account, but because they are to-day needed to beautify Washington Square and the city.

#### PLEASE PAGE A PHILANTHROPIST

The west side of the square has been badly disfigured by hotels and apartment-houses entirely out of harmony with the surroundings, and the contrast is yet sharper because of the very pleasing character of the remaining older houses.

A splendid opportunity for cooperative work along these lines is offered by the houses on the southwest corner of the square and on Washington

Place. A block of property which consists of two houses fronting on the square and four on Washington Place is now advertised for sale. Presumably when this is sold, the present buildings will be pulled down, and a building quite out of harmony with the square erected in their place. If this should come about, it will be a great loss to the district, for the side street can not afford to have its continuity of line broken, and certainly the square itself would suffer were the present style of architecture of this corner disturbed. While these houses to-day look dilapidated, the decay is only superficial and the whole structure could be restored without going to any prohibitive expense. But again this means either that a corporation must be formed to buy the property or that a group of prospective residents must combine to deal with the situation, for it would be useless for an individual owner to restore one house alone, even if a single house could be purchased. Success would lie in the careful reconstruction of the whole of the property.

The occupants of houses in other squares might with advantage form an association in each section for the preservation of the better buildings in their locality, and if at any time there were danger of some interesting house being dismantled,

mantelpieces which at once suggest the date of the houses. The modern additions were a large dining-room, built at the rear of the house, bathrooms, and an elevator which in no way defaces the original structure, while the exterior has been treated so well that it might serve as a model for others. Yet this same thoroughfare has had one house front torn out and a large plate glass store window, filled with the usual advertisement signs, inserted. This would not be possible if the residents would only realize what a treasure they possess in this street of such good architectural qualities, and band together to protect it.

The block on the east side of Fifth Avenue between Eighth and Ninth streets offers still another opportunity to a cooperative association to preserve something of the old charm of the city. The two middle houses have bold doorways supported by heavy fluted columns, forming a central feature; and these are flanked by houses having less ornate trims. Now two of the houses are empty and if they should be rebuilt, the whole proportion of the façade would be ruined. This applies equally to several sections in the same neighborhood.

On a part of Nineteenth Street, the residents have conferred together to rebuild their houses so that each may enjoy the result of the other's work, and the result shows what may be done if the matter is attacked in the proper cooperative spirit by the residents of any one section.

#### IN OLD GREENWICH VILLAGE

The reestablishment of Greenwich Village as a real residential district is another tribute to the combined effort of a group of people who were either already there or contemplated moving to that vicinity. This district, which lies south of Fourteenth Street and west of Fifth Avenue, contains some of the most delightfully quaint old houses in New York. It grew up from a little village, which, in the days when the Battery was the center of fashion, was two miles outside of city limits, and it has kept its crooked village streets and unexpected corners even to this day. Like Washington Square, its immediate neighbor, it is a region of picturesque red brick with white trimmings, and it contains many fine examples of colonial architecture, which well merit the efforts to preserve them and to build consistently with them when new buildings are erected.

*(Continued on page 128)*

such an association might meet, and if the house itself could not be saved, it might at least help in the general design of the one that should replace it. By this means it would be possible to prevent some of the incongruous effects produced by the average modern building when sandwiched into a row of houses in any of the older squares.

#### REHABILITATING BOHEMIA

Further north on either side of Fifth Avenue there are many sections which might be taken over as residential districts entirely. In these streets there are houses of excellent design externally, and with splendidly planned rooms, which with very slight alterations may be made to fulfil all modern requirements. Many indeed have already been restored, but it is necessary to deal with a whole block or a larger section to obtain the most satisfactory result.

On East Ninth Street several houses have been most intelligently handled, and one in particular has in the interior beautiful yet simple



*A rival of Forty-sixth Street in smart, exclusive speciality shops is Fifty-seventh Street, which, in the block west of Fifth Avenue, boasts, among others, the establishments of Tappé, Lucile, and Bendel*



## A S S E E N b y H I M

THE old topic of manners is ever new, and there are as many treatises on the subject of etiquette as there are cook-books, which is saying a great deal. Yet I receive any number of requests to settle certain knotty points of etiquette that the text-books take up none too adequately. Such text-books, I find, are nearly all old-fashioned, some of them painfully so. For instance, in regard to men, the vexed questions of card leaving and the paying of what was formerly known as "party calls" are always most extensively discussed, and yet, as far as men in large cities are concerned, these formalities are almost a dead letter.

In New York there is no day on which a man may just plain "call," except on Sunday; of course he may try to drop in some afternoon for tea. In other days there were evening calls, but such visitations are unheard of in this country. Also, when a man calls on Sunday, he is not expected until about five o'clock, and so there is small chance in such a great city of his making more than three or four calls in one afternoon. Some men are brave enough, however, to call on At Home day, and that simplifies matters. Usually, women expect a few men in on these occasions for tea; if there is music there may be a little dancing too. In spite of the diminution in the ranks of the callers, it is wise to keep at least a card in evidence at certain great houses where each year there is much entertaining, as guest lists are frequently made from the cards which have been left during the year. By the way, the opera is a great convenience in regard to this matter of calls, for one can accomplish many little "callettes" between the acts.

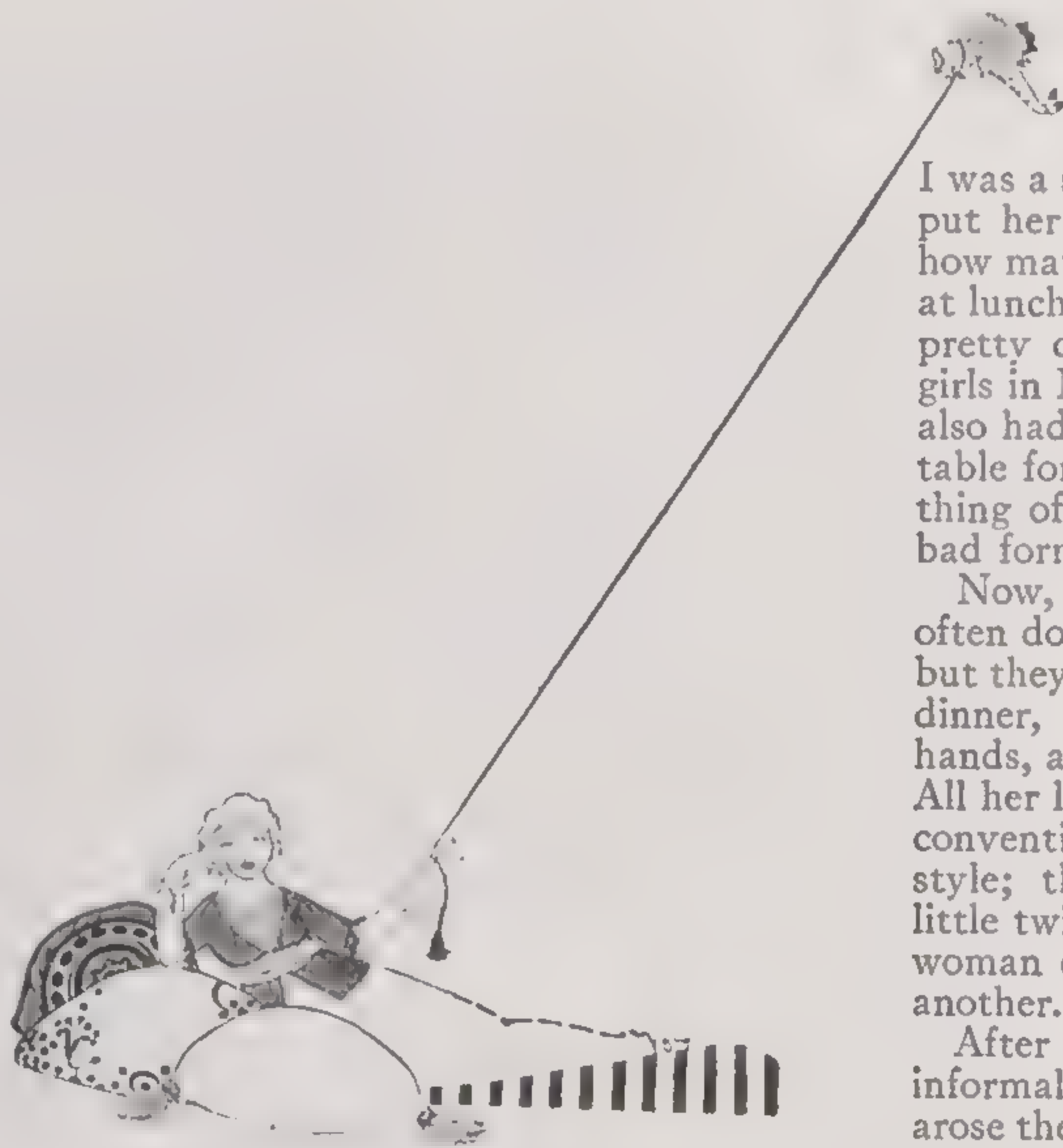
## MRS. GRUNDY SAYS THUMBS DOWN

The majority of questions in regard to etiquette are put to me by people who may be placed in the second grade of the middle class. For this reason it is most difficult to answer some of the queries, for I have always said that manners and customs depend so much upon the way in which one lives. Especially is this true of the inhabitants of "suburbia." There are, no doubt, certain general rules that should govern conduct whether one live on Long Island or on some fragment of a South Sea archipelago, but these are seldom given in treatises on etiquette, because they are considered too elementary for the usual reader.

However, the writers who, from the women's pages of penny newspapers, instruct the factory- and shop-girls in manners seem to be living in quite another world than ours. In the elementary questions such as the proper behavior at table and the manner of eating certain viands and courses, there is a general consensus of opinion as to the only correct way which is surprising. I doubt if even among the laboring classes one would find many who still eat with their knives, drink tea and coffee from saucers, make an unseemly racket when they are disposing of soup, or mop up sauces and gravies with bits of bread. Of course, there still linger a few who eat asparagus with the fingers and ices with a spoon, and who wait until every one is served before beginning to eat. This last problem is one which can come up for solution only in dining-rooms where there is but one servant at dinner, where the master and mistress carve and serve the viands, and where the dishes are put on the table. This method of living is quite strange to those who have dinner served by two or more servants, according to the number of guests. Where there are several servants the dishes are served first to the hostess and then to the guests down each side of the table. Unless it is a small and intimate luncheon no one dreams of a second service of anything. In fact, the meal of to-day is served with a celerity that admits of no "after thoughts," and the portions given are not large but sufficient. Small portions are always sufficient, as society has breakfast and luncheon within a few hours of each other; then there is tea and dinner, and a supper usually about eleven o'clock, or later.

Dinners now have few courses, and except with the roast and the salad, one *plat* makes a

## Certain Rules of Conduct Applicable Alike on Long Island or any Fragment of a South Sea Archipelago, Yet a Conclusion in General that When in Rome One May as Well Eat Roman Candles



course. We do not yet, as a rule—with the exception of asparagus—eat a single vegetable for a course, as is the French custom. Artichokes we never eat now except in salads or, perhaps, at luncheon when we may be *en famille*. By the way, I believe we shall soon see the banishment of the entrée. Four courses are quite enough for a modern dinner, and when a hostess wishes to try novel experiments she now puts them on at déjeuner or luncheon.

## A POTPOURRI OF INFORMATION

Women are still fond of exotic salads, and the more bizarre the mélange, the more popular, I believe. I notice that this winter our friends exiled from Europe are devoted especially to our American okra soups and sweet potatoes, and to the ever welcome grapefruit.

There is a tendency, it seems, to revive the serving of raw oysters, but if they are to be served raw, they must come from a certain place in Maryland—all epicures insist—where a young New York man has invested in an island. The bivalves from this particular spot are rather coppery and salty and are difficult to get anywhere outside of New York.

I also notice quite a toothsome frozen pudding this season that is a little off the ordinary. The exterior is of vanilla ice and the interior is not iced at all, but is merely a rich chocolate cream. I suppose it is made in rings or molds, with the cream placed in the interior at the last moment before the pudding is served. The filling is really a variant of the chocolate sauce now so universally used, but served in the way described it is less messy than usual. Personally, I do not care for chocolate, but I shall let my

chef know of this special dessert, because similar combinations could be made which would be quite acceptable.

## ARE ELBOWS INVITED?

I have been asked of late about the propriety of placing the elbows on the table. This custom was first noticeable about twenty years ago, but it was anything but general then.

I was a small cub when the first woman dared to put her elbows on the table, and I remember how matrons were shocked at her attitude taken at luncheon at the Waldorf one day. She was a pretty débutante, one of the most fashionable girls in New York; she had pretty elbows. She also had a remarkable way of reaching over the table for a salted almond or a bonbon or something of that kind. It was thought dreadfully bad form—but charming.

Now, however, there are many women who often do all of these things between the courses, but they do not make a practise of it at a formal dinner, nor do they put their heads in their hands, as did the débutante to whom I referred. All her life this woman has been thoroughly unconventional and such manners went with her style; there is ever so much difference in these little twists and turns, you know, and what one woman can do perfectly well may never do for another.

After it had been decided that elbows were informally invited to dinner or luncheon, there arose the question of the cocktail drinking before jolly informal luncheons and dinners. Women took up the custom at restaurants, and then at five o'clock they took cocktails instead of tea. Now, however, it is again bad form for a woman to take cocktails at a public place at tea-time. It stamps the character and caste of the woman as, well,—outré. Still more recently the question of whether women were to smoke or not to smoke was taken up by Mrs. Grundy. At first women smoked in peace only at private houses; the restaurants were the last to capitulate. There were animated discussions about women smoking in public and the newspapers had regular symposiums in regard to it. Then everybody did it; and then, as a rule, the best class of women stopped doing it, just as they ceased to turkey-trot and to tango.

## THE PAUL JONES CLUB

This past winter, although there was much dancing and the places given over to this amusement could hardly be counted no matter how many fingers and toes one may have had to count them on, the best set became more and more conservative. One by one the favorite resorts of a year ago, which were under fashionable patronage, closed, and those who wished to dance formed classes and supper clubs. Perhaps one of the most democratic of these clubs was the Paul Jones, to which guests were requested by post-card to subscribe, and at which one not only met a great many friends but a certain semi-Bohemian, semi-suburban element, as well.

Speaking of charities and benevolences, I always smile when I hear friends who are not as rich as they would like to be, but who have great expectations, build plans of benevolent schemes to be accomplished when their ships come in. In the first place, this sort of castle building is absurd although well-meaning. The environment of a person changes the moment a fortune is acquired, and one can not afford to bring into the brightness of a new life disagreeable reminders of other days. Again, the people whom the newly rich would perhaps like to shower with favors resent such action. If they have proper pride—and among those who are the most unfortunate of beings, the genteel poor, the reduced gentlepeople, there is nothing more bitter than patronage—the favors will not be accepted. Once in a while one finds some woman or man of exquisite tact who knows how to deal with just such a situation. I knew of one woman who was always planning something for her less fortunate friends, and doing it so well that they did not feel like the objects of a condescending charity—and, indeed, they are not.

## UNREST

By Louisa Brooke

I love the scent of potpourri in jars,  
I love dried lavender in bureau drawers;  
But when spring-beauties blow in tender grass,  
My heart grows strange and restless as I pass.





Photograph by Lallie Charles

MISS PAMELA MARIE FITZGERALD

*Miss Fitzgerald, who was last spring presented at Court, is greatly admired for a type of beauty which Greuze delighted to portray. She is the youngest daughter of the Honorable Eustace Fitzgerald, and her mother is the eldest daughter of Lord Barrington*



## THE PASSING OF FATHER

Speeding the Parting Patriarch Who, as King  
of the Household, Could Do No Wrong, and  
Welcoming the New Head of the House with  
All the Modern Improvements of Fallibility

IT is sententiously announced by a recent writer on social problems that the father is rapidly losing his place of respect and authority in the American household. He is flouted by his wife, patronized by his children, and contemptuously pitied by the unprejudiced onlooker. If he is the family provider his contributions to the support of the household are received as a matter of course, and without gratitude, and if the spoil he brings home seems insufficient, he is insolently bidden to go and fetch more. His opinions are held, at best, as mere curious fossil remains, and if he happens to have passed sixty, his pronunciation of Latin excites the impudent hilarity of youth. Nobody warms his slippers, nobody respects the taboo on his chair by the hearth. His newspaper is unceremoniously snatched just as he has set eyes upon it, and is left a crumpled wreck with the fashion column or the sporting page turned out to view. His best ties are borrowed without leave, his handkerchiefs are common property, and his cigars are given away in handfuls to pimpled youths of indiscriminating palates. His motor-car is so delayed of a morning by the dawdlers of the household that he needs must flee businessward in defiance of the speed laws, and at the risk of his neck. He who was once prophet, priest, and king of the household, is now, at best, according to the writer just quoted, a mere domestic draft-horse, drudge, and policeman.

THERE are some surface indications to justify this sad picture of the modern American father, and it is the fashion of many current social philosophers to base momentous conclusions upon these surface indications. When we compare the American father of to-day with him of two or three generations ago, his importance in the household seems, indeed, to have shrunk. The boys and girls of 1840 "sirred" their fathers upon all occasions, and even wives commonly addressed their husbands by the surname with the prefix "Mr." When the father of 1840 spoke at table youthful clatter ceased, and the law was heard with outward indications of awed assent. Wage-earning youths of those days dutifully turned over their pay to the paternal hand until, at the age of twenty-one, they were "free." Nowadays, the lively lad who earns a few dollars during vacation would as soon think of sending it to clothe naked savages in equatorial Africa as of turning it over to his father, and if young folks lend ear at all to paternal wisdom at table, as likely as not a boy or girl pipes up to say, "Well, now, Dad, I don't agree with you;" nor is the audacious questioner of infallibility silenced with a thunderous frown or sent in disgrace from the dining-room. True, the father is no longer flattered and pampered, intellectually or physically. He takes his chance with the rest of the family, and if he have an opinion, he must be ready to give a reason for the faith that is in him, and to battle manfully for his point of view. The old gentleman no longer dwells at home amid a soft upholstery of cotton wool, with metaphorical air-cushions solicitously placed about him by his wife and children. A fresh wind from the outside has crept into the home, and the father has ceased to be for the household the sole means of communication with the realities of life. Indeed, if the father of 1840 could revisit earth and sit for a few days in the chair of his grandson, he would be an angry and uncomfortable old gentleman, glad to return to the shades with the conviction that the world had come to a pretty pass.

WHEN the American father of the present generation deliberately elected to live nearer his children than any of his predecessors had ever lived, he took the risk of being found out. He knew that he was not infallible, and he must also have known that sooner or later the children would sense his fallibility. He must have known, too, that if domestic familiarity does not exactly breed contempt, it does tend to destroy that awed respect once demanded of the young. Truly, the American father has been found out, but it may well be questioned whether he has not gained more than he has lost by the exposure; whether in substituting for the portentous paternal figure of two generations ago the humbler personality of to-day, we have not created both a happier father and a happier home. The father has gained something in loyalty and tenderness of affection from the children. He has gained also in personal candor, and in the capacity to carry his youth into and beyond middle age. As to the household, it has gained in frankness, self-respect, courage, and freedom. The enforced obedience of earlier times was far less wholesome and pleasing than the frank and friendly self-assertion of the boy and girl of to-day. Reason is taking the place of mere authority in the household, conviction that of blind obedience. In other words, the American democratic movement has penetrated the home, and in lieu of the paternal monarchy of other days, we begin to have the domestic republic.







Limited in history but unlimited in ruins is Girgenti, where in the midst of a wind-swept plain ten temples on ten hillocks lift their mellowed limestone pillars against the African sea



In Sicily, land of mortals and immortals, where villages seem sliding from the mountains and the mountains seem sliding into the sea, ruins and ancient history are the stock in trade

## AT THE TOE OF THE ITALIAN BOOT

FOR the last three thousand years or so the possession of Sicily has been as hotly contested as that of any other spot on the surface of the earth. Greeks, Phoenicians, Carthaginians, Byzantines, Romans, Arabs, Normans, French and Spanish Bourbons—one and all have landed conquering armies to do battle for its verdant plains. That in the present world upheaval it should lie peaceful and unmolested is, therefore, but poetic justice.

"Italy without Sicily," writes Goethe, "makes no image on the soul." However, that this is so depends to a large extent, not so much upon the soul, as upon the season of the year in which the soul is first exposed to Sicily. He who steps ashore in the winds and rains of bleak December may gain an image, surely, but hardly one which would induce another visit to this green isle. From January to the end of June, however, it is indeed a garden spot. Then the plains are brilliant with flowers, of which there are nearly two hundred varieties. The hills are covered with pink-blossomed almond trees, and with the red and orange pomegranate, while the valleys glow with the orange, the mandarin, and the lemon. The fields of Enna are to-day as fragrant as in the time when the trace of the stolen Proserpine was lost amid the thick perfume of the violet and the asphodel; the double-headed narcissus, the scarlet-tipped adonis, the anemone, and the hyacinth are everywhere.

### PALERMO, THE ABODE OF THE GODS

At the present time Sicily, once the chosen abode of the gods, has been adopted by English and Americans as a winter resort, and it has, therefore, promptly produced on the ruins of the past the beginning of a prosperous future in the form of three modern resorts, Palermo, Syracuse, and Taormina.

Of these three resorts, Palermo, the capital of Sicily, is the largest. It has also the most distinctly modern veneer, and aims, it is said, to rival Cannes. Indeed, a favorite with the Riviera set is the Hotel Villa Igea, just outside the town. From here, if provided with letters of introduction, one is admitted to the entertainments in the palaces of the old Sicilian nobles, and enters at once into a whirl of gaiety.

A most fascinating spot is the Villa Igea, low, vine-covered, rambling, painted a soft pinkish yellow and boasting the

### Once the Abode of the Gods, Sicily, a Bit Modernized But Still with Ruins as Its Stock in Trade, Tempts the American and English Traveler

crenelated roofs and towers characteristic of Sicilian architecture. Its terraced gardens of orange, mandarin, and lemon trees slope down to the Mediterranean, and shut out all view of the town. Hardly a vessel, large or small, but, at one time or another, has anchored at this port. Low mountains, apparently lacking all perspective, lie flat against the sky like so much painted scenery, or slope precipitously to the shore; while in the background at the right of the harbor Monte San Pellegrino rises, majestic.

#### A NATURAL SALMAGUNDI

The town of Palermo is a curious mixture of the old and the new. Traces of the various races which have held sway there are apparent on every hand. There

are Arab palaces, old Saracen-Norman churches, and Byzantine chapels. There are slender arched gateways dating from the chaotic period of the Saracen occupation, narrow cobbled streets, and wide modern palm-bordered avenues with stately villas and palaces on each side.

Up and down the streets, both old and new, ply the little Sicilian carts, heir-looms handed down from father to son. These, like many other things in Sicily—from vases to wooden cow collars—are wondrously painted. The wooden sides are covered with pictures, lurid in color and graphic in action, which depict scenes from the Bible, the lives of the saints, and the most popular bits of ancient mythology.

For instance, a cart consecrated to the transportation of fertilizer, may well bear

on one gaily decorated side the tragic history of Beatrice Cenci, and on the opposite side that of Santa Rosalia, the patron saint of Palermo, she who lived five hundred years or more and whose bones are preserved in a richly wrought silver casket in the cathedral, and are held by the faithful to be efficacious as a preventive of plague.

#### OF POMP AND PALACES

This cathedral was built long before the Saracen period, but was rebuilt by Normans contemporaneously with the Norman conquest of England. Since then it has been further embellished by some pious bishop by the addition of a nondescript modern bell tower. Near the cathedral is the Palazzo Reali. The Palazzo at Palermo is believed to be the oldest building on the island. Most of the rulers from the time of the Carthaginians down have been entertained within its walls. Garibaldi with his thousand red-shirted men rested here after his labors in liberating Sicily from the tyranny of the Bourbons, and his miniature room, with its uncomfortable bed but superb view, is reverently pointed out by the guide.

The chief point of interest about the palace is centered in the Cappella Palatina, which is not in the palace at all but in the lower of the three tiers of loggias which surround the center court. The chapel is like a wonderful gem—tiny, mysterious, dark as night, yet splendid. Wonderful mosaics cover the walls, mosaics which, tradition says, it took one hundred and fifty artists three years to produce.

Perched on the top of a rocky hill, about half an hour's ride from Palermo, is the little town of Monreale. Here is the Cathedral of Monreale, from the terrace of which one sees spread out before him the entire valley of the Oreto with its thousands upon thousands of lemon trees shimmering in the sunshine like gold. At the side of the cathedral are the famous cloisters, said to be unrivaled in beauty. These run around a great center court and are roofed with tapering arches supported by hundreds of slender columns, some plain, some twisted, no two the same—a whimsically beautiful bit of architecture and in striking contrast to the simplicity of the Doric temples found at Segesta and Girgenti, temples which represent the highest period of Grecian sculpture and architecture.



Pictured in wondrous colors with scenes from the lives of the saints, mythology, and the Bible, are the donkey carts drawn by Modeste-like creatures of charming but uncertain dispositions



Girgenti is the ancient Agrigentum of the Romans, the Acragas of the Greeks, and is thus plainly marked upon every map. Maps, in fact, in this portion of the globe show even the spot where Proserpine plucked her double-headed narcissus on her wanderings over the plains of Enna, and the exact spot also at which she entered with Pluto into Hades.

#### INLAND TO THE AFRICAN SEA

In crossing the island from Palermo to Girgenti, which lies on the African sea, the trip through the interior is mountainous, savage, fascinating, and it requires but little effort of the imagination to picture it still as the haunt of desperate brigands. For mile after mile there is no sign of life, not even a hamlet, only mountains painted in a monochrome of browns. Across the tops of the peaks the train skims at an elevation so high that the clouds below seem to rest lightly on the ground like so many patches of snow. Now and then the train passes a solitary shepherd, clad scantily in loose garments of the dull brown of the hills, or occasionally a flock of goats is seen nibbling gingerly at the prickly pear, their so-called "manna." As one nears Girgenti, cars piled high with sulphur are seen, for the country here is rich in "the gold of Sicily." In fact, sulphur, mosaics, lemons, and ruins are the stock in trade of Sicily.

Girgenti stands on a rocky eminence in the midst of a great wind-swept plain. Its history is limited, but its ruins are unlimited. Its ten temples crown each one a separate hillock; here the four-fluted columns of the temple of Castor and Pollux lift their slender shafts—and they also figure conspicuously on every table d'hôte menu. Few remnants of antiquity are better known than this temple. The famous temple of Concord is the best preserved of any ancient temple. Impressive indeed it is against the sparkling background of the sea; its thirty-four columns are still erect, and the soft mellow limestone of its sides glows in the sun.

#### IN TWENTY-SEVEN CENTURIES

It is at Syracuse, however, a short three hours along the coast from Girgenti, that one plunges neck-high in B.C. history. Syracuse was founded by the Corinthians in 734 B.C., and traces of the Greek invasions, the Roman conquest, the rise of the drama, the martyrdom of the saints, all rise to confound one.

The mighty fort, Epipolæ, built by the tyrant Dionysius, the catacombs, the famous theatre, and the Latomiæ are all features of interest. The Latomiæ are two enormous quarries of limestone, hewed to a depth of from a hundred and thirty to a hundred and eighty feet. These formerly supplied most of the material from which the city was built. These two Latomiæ, the Capucini and del Paradiso, furnished for the ancient Syracusans ample work for slaves and prisoners of war. Once, during the Carthaginian Wars, 30,000 Athenians were imprisoned in the Latomiæ, where many of them died from fever and cold. Now the Capuchin monks, whose monastery is built on the brink of the perpendicular sides of the quarries, have transformed these ancient prisons into a marvelous garden.

#### THE LISTENING DIONYSIUS

In the Latomia del Paradiso is the so-called "Ear of Dionysius," a weird grotto of abnormal height with an echo as abnormal. The legend goes that the tyrant Dionysius had the grotto thus constructed so that when seated at the top, concealed from view, he might hear the slightest whispers of his imprisoned enemies below.

The theatre is rather too familiar to be described. Nevertheless it is interesting to know that, in spite of its ruined state, only last April Æschylus's play of "Agamemnon" was given again, after two thousand years, on the same stage where it was first presented, with a revival of

rich costumes and scenery to represent the city at the height of its grandeur.

From the top of the forty-six tiers of seats one may obtain a panoramic view of ancient and modern Syracuse. Across the great harbor, once crowded with

which now contains the modern village. In the background, white and shadowy, are the Hybla Mountains.

Above the theatre is the street of the tombs, which might well have been the inspiration for the Doré illustrations of



*In the distance the blue of the Ionian Sea, in the background the sudden mountains and the smoke of Etna, and in front the lovely gardens of Taormina, among which that of the Duke di Bronte is one of the loveliest*

## PANCRAZIO in FOURTEENTH STREET

*I know of nothing quite so fine  
As Sicily in June,  
With girls and mandolins and wine  
To stir this sluggish soul of mine,  
To make it dance with joy divine  
In June.*

*Dance to a tune of vivid skies,  
Warm, like the skies of June,  
Of almond blooms and women's eyes  
And southern love that never dies  
But always lives and laughs and lies  
In June.*

*And oh those hot Sicilian nights,  
Those breathless nights in June,  
When nature drowsily invites  
My soul to hours of strange delights  
When Pan is god, demanding rites  
In June.*

*Oh give me back Sicilian days  
In flaring tones of June;  
I hate your cold calm northern ways,  
Your blacks and browns and greens and grays—  
With color all my land's ablaze  
In June.*

—Robert Garland

mighty vessels but now deserted save by a few fishermen, is visible a depression in the flatness of the meadows beyond; this marks the line of the mystic river Anapus. At the side rise the heights on which were built the four great cities that composed the ancient town; in front, low by the sea, is the little island of Ortygia, from which the town first started, and

Dante's Inferno. A silent, melancholy, deserted roadway it is, lined on each side with rocky tombs on the shelves of which reposed the urns containing the ashes of the departed warriors, poets, and tyrants whose names are writ large in the history of the land. A drear place is this, the one cheering note of which is found in the clusters of the maidenhair fern which grows

luxuriantly in every nook and cranny. A little beyond, on the road to the great fort of Epipolæ, is the tomb of Archimedes, who was a native of Syracuse. This tomb was discovered by Cicero. Do the bones of the great mathematician now repose in its cavernous depths? There appears to be some reasonable ground for doubt. But since Cicero was satisfied, why should we not be?

While on the subject of tombs, a word must be said for the catacombs. These, as stated by Luigi, a Sicilian guide, "*sono piu grandi che i catacombi di Roma.*" True, most distressingly true, it is. There are miles after miles of them. One enters at the old church of San Giovanni, a lovely frail bit of medieval architecture of carved, pinkish brown stone with almost everything in ruins save one rose window. At the door one falls into the unwashed hands of a brown-cowled Capuchin, and by him is conducted through the very bowels of the earth. Many and lugubrious are the tales imparted by this somber pilot as to the tortures of the deceased when on earth. At the other end of the catacombs—a second entrance, or exit—is the church of Santa Lucia, the patron saint of Syracuse. She, poor lady, had anything but a cheerful fate, and her church is a fitting memorial to her life

#### FOLLOWING THE COAST-LINE

As one leaves Syracuse for Taormina, the beautifully curved coast-line of Syracuse comes in for close inspection. Just outside of the harbor rise two high sharp-pointed stones, hurled by the enraged Polyphemus, king of the Cyclops, when the giants suffered defeat at the hands of Ulysses. In front of the steamer lies the plain of Enna, and at the far side crowned Etna rises into sight. Past the modern station of Giardini-Taormina, the road to the town of Taormina winds its way along the side of a sheer wall of rock, and at the summit, overhanging the rocky cliffs, are perched the hotels and villas which form the modern village. This is considered, and rightly, the most beautiful spot in all Italy; it is the Switzerland of Sicily. Below the rocky, eery lie great stretches of pink and white almond blossoms, and beyond them is the Ionian Sea, blue in the distance, emerald green at the shore. In front, purple and clear, rise the Calabrian Mountains massed with climbing geraniums, palms, camelia bushes, and oleanders framed by the gold and green of the orange and mandarin trees.

#### ON THE OTHER SIDE OF LETHE

Taormina seems, indeed, part of a dream. The soft balmy air has a narcotic influence. Day follows day; nothing is done; there is nothing to do. Once the Greek theatre has been visited and its Roman coating duly expounded in purest Sicilian dialect, a traveler's duties are over. There is, to be sure, the old Saracen Castello which hangs over Taormina as though suspended by the merest thread; but even to visit this is not obligatory. There is one tiny street, rather pretentiously called "Corso Umberto," where the small shops which line the way elbow each other for room, fairly spilling the contents of their cases into the already over-crowded roadway.

Artists, poets, musicians, authors, society men and women, one and all may be encountered in a morning saunter up the one little street. Robert Hichens is an habitu  of the place, Hall Caine as well, though the latter flits from Switzerland to Sicily, and from there to Tunis with charming impartiality.

The choice of a hotel is here entirely a matter of taste. The Hotel San Domenico is one of the oldest, and is the reputed haunt of the poet and artist for whom Taormina is a perfect paradise. This is an ancient convent transformed into a hotel,—a charming old place, with a wonderful cloister where English tea is served. As a word of warning, however, let it be said that Sicilian tea is by no means as delicious as are the Sicilian wines.

LAURA HUBBARD





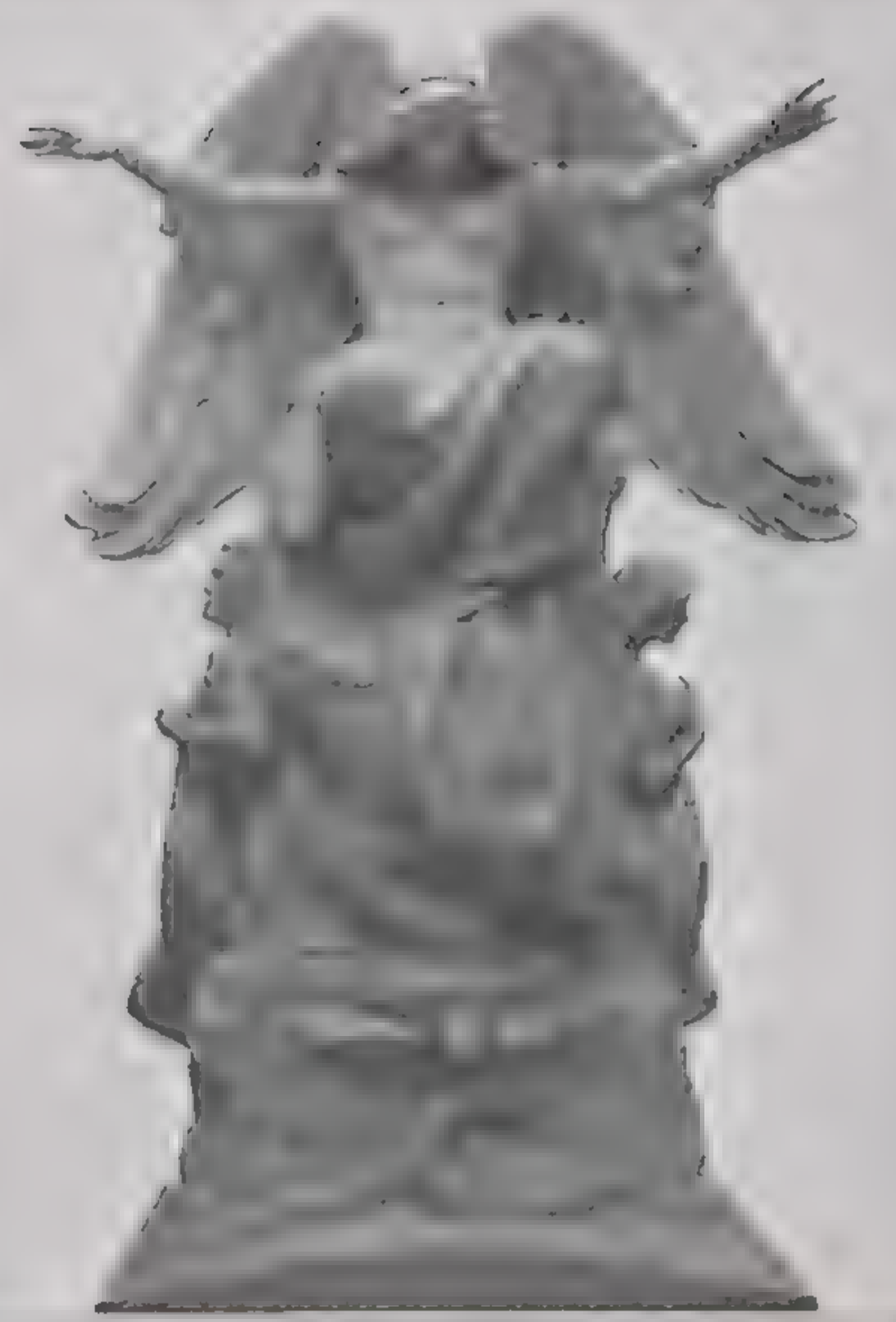
Photograph by C. Ordling

In the panel of the entrance door, one of the four panels designed by the well-known New York sculptor, Isidore Konti, for the base of the Column of Progress for the Panama-Pacific Exposition, finely modeled figures wait in intent eagerness to welcome with trumpet and palm the victor for whom all are looking. The horns lend interest to the background.

Irresistible is the onward sweep in Frank Vincent Du Mond's mural paintings (below) of "The Westward March of Civilization," for the Panama-Pacific Exposition. In the upper panel hardy pioneers lead on, looking back toward those who shall follow them, called by the trumpet of Plenty—the householder, the keen-eyed school-master, and eager youth leaving the New England home.



Photograph above copyrighted, 1914, by E. H. Blasfield



Five photographs from Peter A. Juley

A winged figure such as only Daniel Chester French could have modeled is this brooding "Genius of Creation" for the Panama-Pacific Exposition, which shelters humanity beneath the sweep of magnificent wings. The strong shadows which are cast by the drapery on either side of the head and the shadowy depth of the eyes heighten the effect of aloofness and deep thought.

Possibilities of wall decoration for private houses were shown in three panels of unusual richness of color and sumptuousness of accessory, painted by Edwin H. Blasfield for the home of Mr. Everett Morss of Boston. The panel at the left represents Music; the other two represent Hospitality, and Books, and the artist has effectively introduced into them the portraits of the children of the family.

Copyright by J. W. Fosdick



In the lower panel, California, the land of peace, plenty, and natural beauty, holds out welcoming arms to the advancing hosts of Civilization, who bring her learning, science, the arts, religion, and law and are cheered on by a white-robed figure holding aloft the torch of liberty. For exhilarating freshness, delightful color, and pure joyousness, these panels are not easily matched.



Jeanne d'Arc entering Orléans was one of five decorative panels in burnt wood, painted and gilded, by Ford M. Ford.



# CONTEMPORARY ART IN CONTEMPORARY EXHIBITIONS

The Architectural League in New York and the Pennsylvania Academy in Philadelphia Present with Double Force the Recent Accomplishment of American Art

A DOUBLE share of the "enchantment of art" was offered in February by the simultaneous opening of the thirtieth annual exhibition of the Architectural League of New York, pictures from which are shown on the opposite page, and of the hundred and tenth annual exhibition of the venerable Pennsylvania Academy of the Fine Arts in Philadelphia, paintings from which are illustrated on this page.

## PRIZE-WINNERS OF PHILADELPHIA

The Pennsylvania Academy offers many laurels to exhibiting artists, both in the form of medals and of prizes. In the current exhibition, the Walter Lippincott prize for the best figure painting was awarded to William M. Paxton for the painting shown at the lower left on this page,—one of the exquisitely finished interiors of harmonious color and softly diffused light which have won for Paxton the title of "the American Vermeer." It must be admitted that the gap between the American and the Dutch Vermeer is wide, yet there is about the work of Paxton at his best enough of the charm of mellow light, beautiful texture, and wisely painted detail to give point to the comparison.

Her serpentine majesty, Cleopatra, appears in all the trappings of the gorgeous east—and all the make-up of the stage—in the study, "An Actress as Cleopatra," by Arthur B. Carles

"Bass Harbor Wharves" won the landscape award, known as the Jennie Sesnan gold medal, for Carroll S. Tyson, Jr., and Charles Hopkinson received the Carol H. Beck gold medal for the best portrait. The Mary Smith prize for the best painting of any class by a woman artist of Philadelphia, went to Gertrude A. Lambert for a cleverly arranged canvas, "Carpet Rags," and Charles W. Hawthorne was doubly honored for the year, winning the Temple Fund medal for his "Provincetown Fisherman" after having already carried off honors in the Winter Academy in New York by "Le Peignoir Rose," which won the Isidor medal for the best



Photographs by the Haeseler Studio, Phil.

The charm of the open sea, which few artists present more tellingly than Charles H. Woodbury, is here varied by a group of bathers swaying with the motion of the waves; "The Life Line"

figure composition in the winter exhibition.

As is always the case with this exhibition, which aims rather to present the year's showing in art than to exhibit entirely new works, many of the canvases on view in the Pennsylvania Academy have already been seen in New York, (Continued on page 96)

Beauties of lustrous glaze and deep color mark a still-life group against an appropriate hanging, painted by Hugh H. Breckenridge, well known to artists as a painter of portraits



The brilliant green of the satin gown gives the key-note of color in the beautifully finished canvas, "1875," which won for William M. Paxton the Walter Lippincott Prize

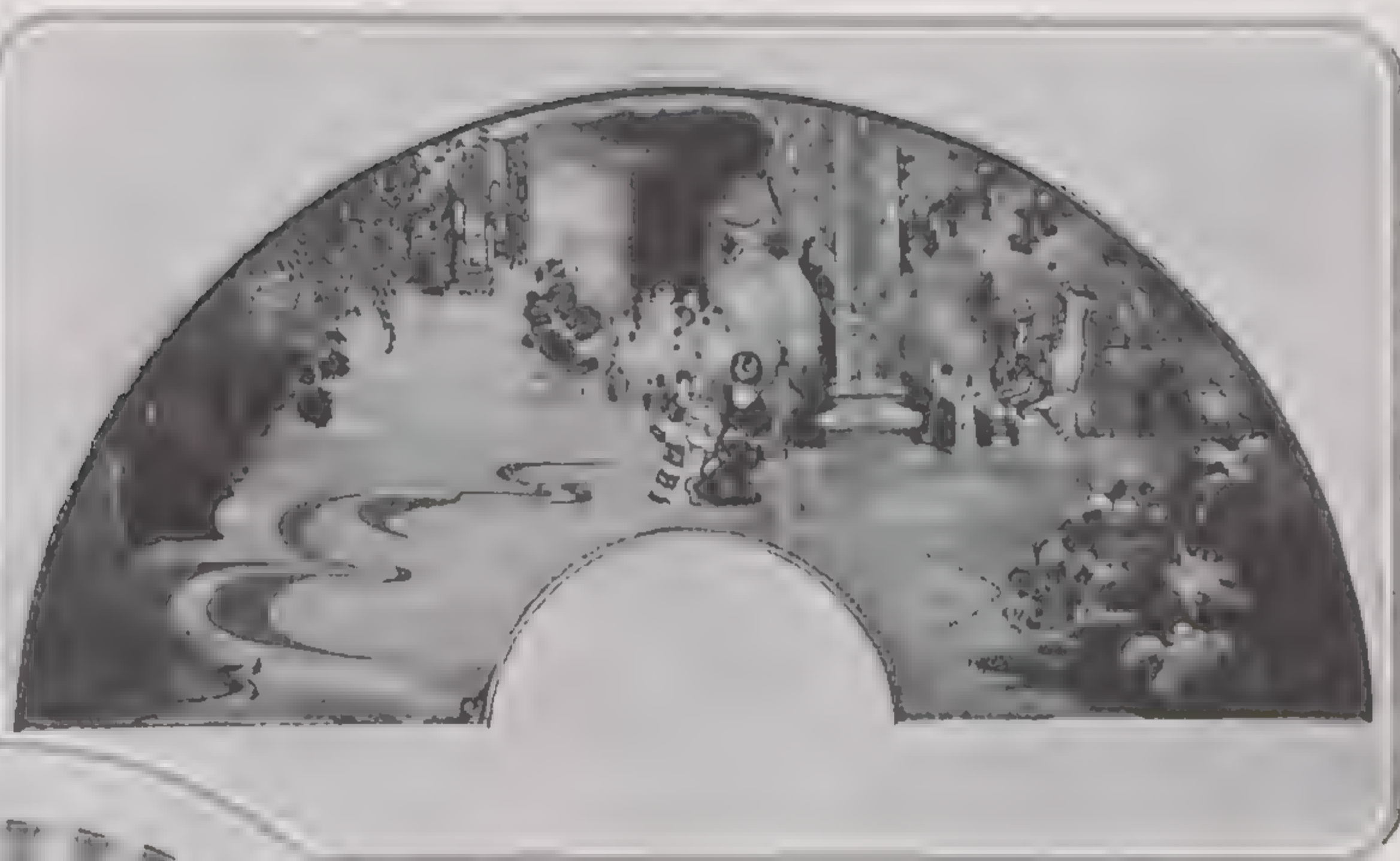


The "Sunlight" of Richard Miller's fresh and glowing canvas filters through the Venetian blinds of a veranda and falls in engaging flecks of light over the charming women in dainty dishabille, without whom no painting by Miller is complete





*A buoyant theme, with more than a suggestion of Bakst, is this wild dance placed by Stephen Haweis on a seashore, against a sunrise sky. White, emerald green, and purple clothe the dark-skinned man, and the draperies of his fair companion are rose*



*A follower of the famous Conder, who has also felt the spell of Chinese art, is George Sheringham. He has here painted on silk a design which indicates his indebtedness to both influences, yet has individuality of its own. Owned by Judge Evans*



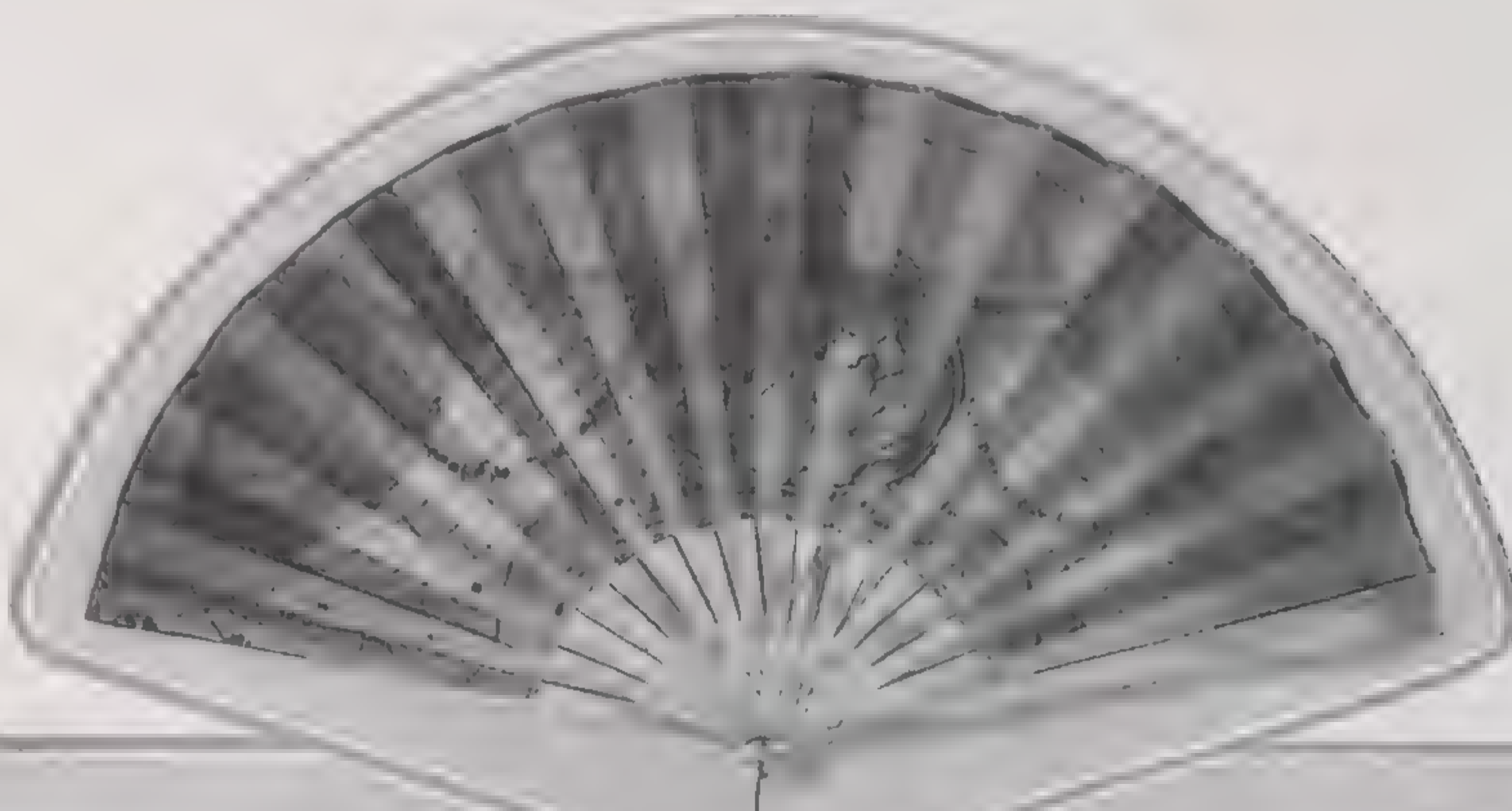
*A gay procession from a Greek vase dances across this parchment fan designed by Eleanor M. Woolmer. To complete the decorative scheme, a Greek key border runs across the top, and the Greek anthemion forms the transition between sticks and parchment*

WHEN, early in 1914, the British Board of Trade received the unique honor of an invitation to bring the arts and crafts of England to be exhibited in Paris in the historic Palace of the Louvre, the response was enthusiastic, and, under the directorship of Sir Isidore Spielmann, C. M. G., a host of interesting examples of British arts and crafts was sent. The exhibition was opened by President Poincaré, and was visited later by King George and Queen Mary. It was to have closed with ceremony late in the autumn and then been added to and taken to San Francisco in 1915, but the war put an end to all plans and the larger part of the exhibits was placed for safety in the cellars of the Louvre.

#### THE FAN WHICH HAS NO DOUBLE

These exhibits included pottery, glass, china and silver ware, tapestries, metal work, and many other of the minor arts, and among the loveliest of them was the exhibit of fans. Four of the fans illustrated on this page were shown at the Louvre exhibition. The other two fans, shown at the upper left on this page and at the bottom, in the middle, are the work of Stephen Haweis, an English artist who was represented in the Louvre by other fans, and who, having been refused for the army, is now in New York, where he has been aiding the soldiers in the field by painting the fans sold by the La Fayette Kit Fund Society. No fan is ever duplicated by these artists, but fans similar to those illustrated may be ordered from the artists represented, except, of course, from Conder, who died

#### ENGLISH ARTISTS WHO PRIDE THEMSELVES UPON THEIR DISTINCTION IN THE UNIQUE FIELD OF FAN DECORATION



in 1909. In price, such fans are from fifty to two hundred dollars.

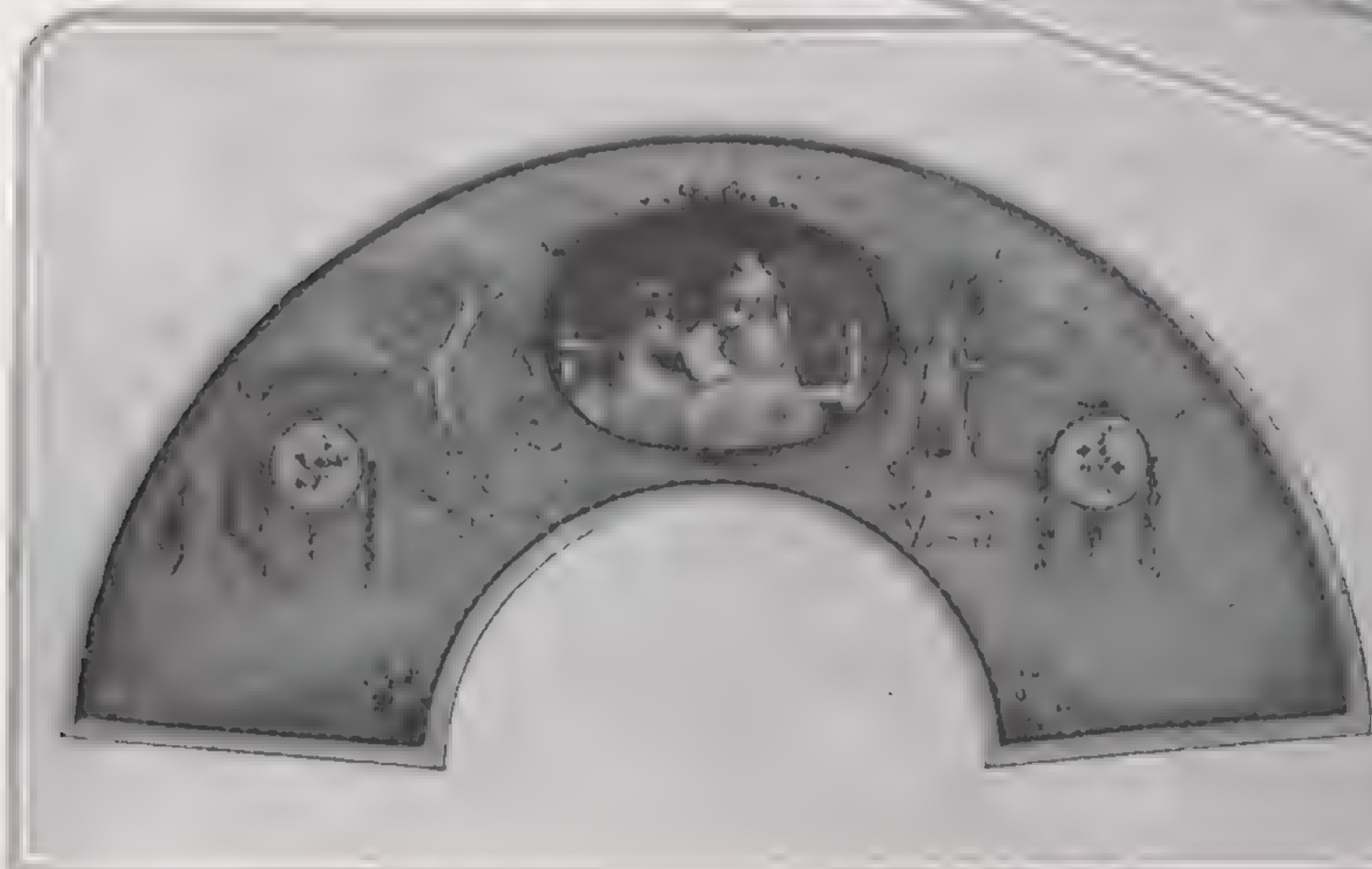
The history of fans is long. The manner of using the ancient and ever-fashionable toy varies much in different countries. Disraeli said that "a Spanish lady with her fan might shame the tactics of a troop of horse," and in truth the Spanish fan code is a thing of complications and fine nuances. Should the fan be shut and then opened very slowly, the cavalier will recognize that his fair lady signifies, "I promise to marry you." Does she draw it daintily across her cheek, it is a silent way of saying, "I love you,"—but alas the day when she draws it through her hand, for that means, "I hate you."

Fans for men are not so much a joke as might appear to the casual observer. In the time of Henry VIII of England, men used fans "of huge proportions," prodigious fans, which, in less festive moments, they sometimes found useful for beating their children. In Japan the fan has even been an asset in time of war, and it is asserted on good authority that at the time of the Russian-Japanese war it was no uncommon sight to see the Japanese on the field of battle shooting and then ducking behind a rock and fanning themselves.

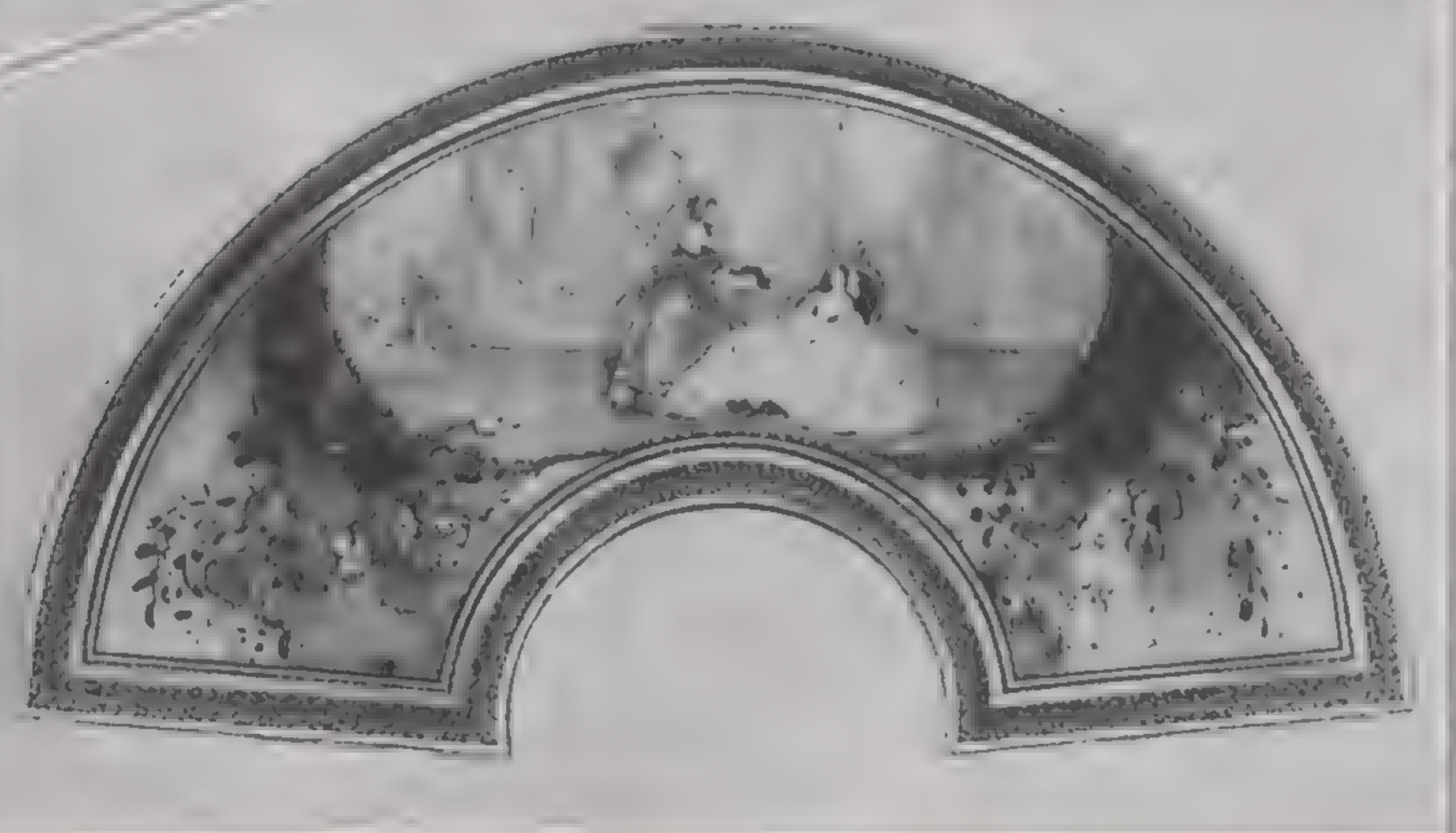
#### FANS THROUGHOUT THE AGES

Fans are regarded as the symbol of life in Japan and are therefore always given as the New Year's gift. For the same reason, the fan is the wedding gift from mother to daughter in many countries. In Cadiz it is so much part of

(Continued on page 90)



*Most famous of recent decorators of fans was Charles Conder, whose grace and charm in that exquisite art were second only to those of Watteau. From the collection of Mr. Edmund Davis*



*By Haweis, who designs his fans for real use, is a silk fan delicately patterned in tones of powder blue, bright orange, pale pink, and soft gray, and mounted on mother-of-pearl sticks*

*A pupil and close follower of Conder is Mary Davis, who shows in this silk fan much of his daintiness and his fine sense of the qualities peculiarly appropriate to the art of fan decoration*



# SMART FASHIONS for LIMITED INCOMES

Advice Concerning the Spring Bonnet and Coaching  
Anent the Sagaciousness of Making One Do the Service  
of Two—A Daytime Costume and an Evening Wrap

**T**HERE is no question but that a hat will make or mar a costume, but to have really smart hats is decidedly expensive in these days, unless one is wise and sagacious in the ways of buying. Every woman likes to have a number of hats—one at least for the tailored suit, and others for different dresses. If a number can be afforded, so much the better, but when only a limited amount of money can be spent it is a far wiser plan to provide one or two really good hats which are suitable for more than one occasion.

## HATTING THE WARDROBE

The question of hats, therefore, resolves itself into a matter of selection. It is, of course, desirable to have a strictly tailored small hat to wear with suits. Possibly one of the small turbans, which are coming in for the spring flatter and smaller than ever, could be picked up inexpensively in the large department stores to answer for general wear, while for more important occasions, a really smart model should be bought, a model of a type which would be correct for wear with a tailored suit, and yet would be equally appropriate with afternoon gowns



*A flowery hat that balances exactly on the nice line between the elaborate hat and the hat the tailored suit may dare*

*An extravagant price is an economy when a hat is chosen that may be worn with an afternoon frock and with a suit*

of cloth or silk. It is quite possible to find such hats, and it is wise to select such a one if expense has to be considered.

Suzanne-Talbot made the charming sailor-skirted at the upper right. It is an excellent example of the type suggested for

wear with either a tailored suit or an afternoon gown. This is of dark blue milan very simply trimmed with a plaiting of grosgrain ribbon around the edge of the brim and the top and bottom of the crown. There is a motif of beads at the



*She who has clever fingers and would turn them to account may trim a becoming shape of milan straw with rows of ruching*

side. All sorts of delightful bead ornaments, emblems, and fancy pins will be used this season as an outcome of the militarism which is ever in our thoughts.

Two other hats which are also of this especially adaptable type have just been imported by Kurzman. One of them, the piquant flowery turban shown at the upper left, is a Georgette model with a crown of purple straw and a tricorn brim of violets. The brim is low and close to the head in the front and high in the back. Such hats are very good-looking with tailored suits, and yet are delightful worn with gowns. Of course, in the case of such a color as violet, the color of the suit or dress with which it is to be worn must be considered; the darker blues, grays, and beige tones which are worn this season are all charming with violet.

The hat illustrated in the middle at the top of the page is a Jeanne Lanvin model, which, owing to its embroidered white faille silk top, is a trifle more formal in character than the other two shown. Yet it would not outrage conventionality to wear this hat with the less strictly tailored type of suit. It is a very lovely hat. The underbrim is of the black bamboo straw which Lanvin has made famous, and the white crown is embroidered in blue corn-flowers. There is something delightfully fresh and clean about it and the black facing makes it becoming to those who are not young as well as to those who are.

## TURNING CLEVERNESS INTO TRIMMING

The question of trimming one's own hats is a formidable one. Some women, however, have a knack for it, and if one has the slightest taste, it should be cultivated, as it is amazing what good effects can be obtained if the line is right. It is really not so much the cost of material for the hat, as it is the shape, the line, which counts. Many a clever girl rips an old hat to pieces, and splits and twists the foundation until a new shape is evolved—a matter not so difficult as it sounds, and quite worth a trial. If this is more than can be successfully accomplished, it might be possible to trim a hat as simple as the Suzanne-Talbot model at the upper right. The plaiting could be easily applied to any becoming sailor shape and a braid motif may be bought almost anywhere this season, as they are going to be used considerably.

(Continued on page 90)

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 inches bust measure, patterns of models published in this department at the special price of \$1 for a separate skirt, jacket, or bodice, \$1.50 for a three-quarter-length coat, and \$2 for a suit or gown.



*A spring suit there must be, and the small tailor can make one on these smart lines if he is skilfully directed*

*So simply cut is this voluminous wrap and so simply trimmed, it can easily be made at home by the seamstress*

*Without the jacket, the suit at the left becomes a frock with a belt and bretelles of the skirt material over a blouse*



# THE YOUNGER GENERATION

Beginning at the Top of the Little Girl, and, after She Is Finished Off to the Tip of Her Toes, Designing Two Frocks for Her Sophisticated Sister Hats and Dresses All Come from "Fairyland," Paris



*At the upper left is the perkier little dress imaginable with a skirt ever so much shorter than it is wide. There are round bands of red linen for a belt and other bands of red linen are embroidered on the pockets and sleeves and elsewhere. The frock is of white linen*

*Some trick of boyishness there is in the lines of the blue serge frock at the upper right, yet the dainty white muslin yoke and collar are sufficiently girlish. Pippings of yellow braid give the pretty contrast in color that the spring brings as sure as the sun brings morning*

*Fluffy as the hair beneath it is the wee spring bonnet at the upper left. A mere shadow of picot-edged chiffon is laid over lace, and all that holds it on is a twisted blue satin ribbon. Another blue satin ribbon tied under the chin holds the bonnet on the little girl*

*When she wears a bonnet like the muslin one in the middle above, all pink and white and posy, she would not play a boisterous game for the world. Every little delicate rose and every flute of the fluted pink-edged brim says, "no indeed"; and the bow in the back says so too*

*The cap at the upper right is made of tiers of delicately embroidered white muslin, one up two down, topped off by a round puffy piece of pink silk. A smoothly decorous pink satin ribbon escapes at the back from the flat muslin casing and turns into a jaunty little bow*

*A haze of peachblow chiffon is the frock at the left with a band of crystal beads slipping down off the shoulders as the top of grandmother's party dress did. The foundation of the frock is of pink satin, and the tunic of pink tulle is embroidered with crystal beads*

*Never a bit of trimming is there on the frock at the right, save wee pink flowers that top the yoke. The bodice is pink satin and the skirt, as wide as eight tiers, each fuller than the preceding one, can make it, is pink satin too. The tiny yoke is of pink tulle*



## S E E N I N T H E S H O P S



Among the newest things in neckwear is the outstanding white collar above a soft black stock. Of embroidered piqué and black satin, \$1.95

AS THE season advances we shall no doubt see many more short coat models in suits. The three short coat suits shown on this page represent three distinct types; one coat ends just below the waist-line, one is in short hip length, and the third is short in front and longer in back. The model illustrated in the middle of the group on this page is of very smart cut. The short jacket has surplice fronts which button to a wide belt of the material of the suit. Flaring cuff and high, slightly flared collar give a trim finish. This suit is shown in a fine quality of "manila" gabardine—a shade newer than sand—with a collar of white faille silk, and it may also be had in blue or black gabardine. The straight skirt with slight fulness at each side accords in line with the jacket. With it is worn a very smart hat of milan hemp straw, which may be had in various colors, trimmed with a fancy resembling gaura. This is an excellent type of hat and is suited to either a young or a middle-aged woman.

## THE SUITABILITY OF SUITS

The charming suit of men's wear serge, shown at the right, is extremely smart with its plaited back on both jacket and skirt and its unusually pretty coat front with black satin waistcoat and dark toned embroidery in belt effect. After the many new effects and odd models that are shown, there is always a refreshing simplicity about models of this type, where the new points are less obvious yet the whole effect is both pleasing and modish. This is a suit which merits a second glance. The groups of plaits handled in this way are very new and are a feature favored by Callot, and the yoke effect on the coat is decidedly of this season. It will be noticed that neither of these suits shows



An unusually desirable model, plain, well-made, and of excellent material, is offered in serge or Cossack linen with collar of white piqué and black satin tie; serge, \$25; linen, \$15. The quill-trimmed, satin-faced hat of white hemp is very small and close; \$10.95

Smart indeed is the cut of this gabardine suit which holds to the theory that skirts will be full but straight, cuffs flaring, collars high, and the Eton, as usual, the coat of spring; \$59.50. Hat of milan hemp, with ribbon and tall feather novelty; \$15

Callot originated the effective use of plaiting followed in a model in men's wear serge. The coat yoke rising to a high collar is also new; and black satin waistcoat and embroidered belt embellish the costume; \$39.50. The wing turban is, from a Reboux model; \$15

a full flaring skirt, for it is felt in many quarters that while there will be some fulness in skirts, it will be so handled as to give a straight effect.

With this suit was shown a turban after one of Reboux's best models, which has been very well copied. This close hat with wing trimming is excellent with a suit of this character. It is made of a fancy weave of barnyard straw—a rough, shiny straw in a square weave—in mid-night blue with the wings of the same color, but it may be ordered in other shades.

## IN LINEN OR SERGE

The suit at the left of the group may be had in either Cossack linen, as illustrated, or in serge. In linen, the color is most effective—a lovely brilliant rose,

almost a scarlet—and the suit is piped in white and finished with white bone bullet buttons. The hemstitched collar is of white piqué and closes with a black satin tie drawn through two white-bound buttonholes. The skirt has two convenient pockets, which serve to finish the hip yoke prettily. These are also bound in white and close with white bone buttons. In blue serge, the suit is self bound and finished with black bone buttons, and it retains the piqué collar and the black satin tie. It is always a matter of wonder why, when there seems to be such a demand for them, it is not possible to find more ready-made clothes of this type—plain, well-made, of excellent materials, and decidedly reasonable in price.

The pretty white hemp hat shown with this suit was satin faced and was trimmed

with two quills which were dipped in color at the edges in a novel fashion and cut in an unusual line.

## BLOUSE REJUVENATION

Just the thing to add to the plain blouse to convert it into the newest of frilled models is the dainty white organdy and lace collar and frill with crisp black moire tie, shown at the lower left corner of this page. This is one of the very smartest models shown this year and it might be used with equal success with a one-piece frock.

Another new model which shows the popular outstanding collar in embroidered piqué and a softly crushed black satin stock, is shown at the upper left corner of this page.



The magic touch to convert a plain blouse to the newest state of fulness is this organdy and lace affair, accented by a crisp black moire tie; \$5.50



The three blouses shown at the top of this page are all very simple, but soft and pretty. The model at the left has embroidery in delicate colors on the collar, cuffs, and ruffles, and is a tub blouse of fine voile. At the extreme right is another blouse of voile, embroidered and inset with narrow baby Irish insertion, which some blouse makers are trying to revive. The third blouse is of delightfully soft flesh colored chiffon, covered with a most effective filet pattern lace, and has a frill of fine cream color Valenciennes lace at the ends of the elbow sleeves and down the front.

Few models for morning wear are more satisfactory than the plain, well-cut, braid-bound suit of the type shown at the lower right corner of this page. Whether in blue serge or in dark gray covert-cloth bound with black braid, the suit has a nice plain air that is always acceptable. The straight-brimmed sailor which accompanies it is of fancy braid with a soft satin crown and is trimmed with a little satin bow and a stripped quill—a new and popular trimming of this season.

#### NEW THINGS IN FROCKS

The two one-piece dresses illustrated at the bottom of this page at the left are among the smartest frocks that have yet been shown in the shops. The second from the left is a copy of a Jenny model and is most attractive, very new and charming in its very youthful simplicity. It is made of a dark blue serge, tied at the waist-line with a soft loose satin sash, and it buttons quite frankly down the middle of the front and finishes in three little fitted flounces at the bottom, which are braid bound to give them a little more prominence. The Eton collar, which suits this type of frock so well, has come back into fashion once more and is so crisp and springlike that it seems made for this season of the year.

The model at the extreme left is a duplicate of one of Callot's frocks and is so



*A tub blouse of voile, practical as it is dainty, is touched with embroidery in delicate colors on cuffs, collar, and frills, and is finished with a trimly narrow string tie; \$2*



*Daintily patterned filet lace over flesh colored chiffon is finished with frills of Valenciennes lace in a blouse which makes slight—but only slight—concession to high collars; \$5*



*Baby Irish reappears on the blouses of this season, fresh from a year's eclipse, and is effectively used on a model in white embroidered voile which is button trimmed; \$2*

very new that it is an excellent purchase. Frocks like these are endlessly useful and they always look so fresh and crisp and give so welcome a change from suits that they seem a necessary part of every spring wardrobe. This model, which is made in blue gabardine, shows distinctly Callot's new skirt, draped a bit at the sides, with the draping running into a plaited section in the back which lifts a bit to show the underskirt. The waist

is remarkably plain, but is relieved by a deep yoke and a novel and charming collar of rather heavy linen with a fluted edge. The smart belt of black varnished leather has white leather tabs seemingly held down by brass buttons, and a plain brass buckle in front.

The little afternoon frock of French taffeta just below is one of the wearable models for which every one finds so much use. It was shown in a very pretty raisin

color, but it may be ordered in other colors. Combined with it were raisin chiffon, embroidered in soft, harmonious tones over soft flesh colored chiffon and delicate cream lace.

*Note.*—Addresses of the shops will be furnished on request, or The Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., N. Y.



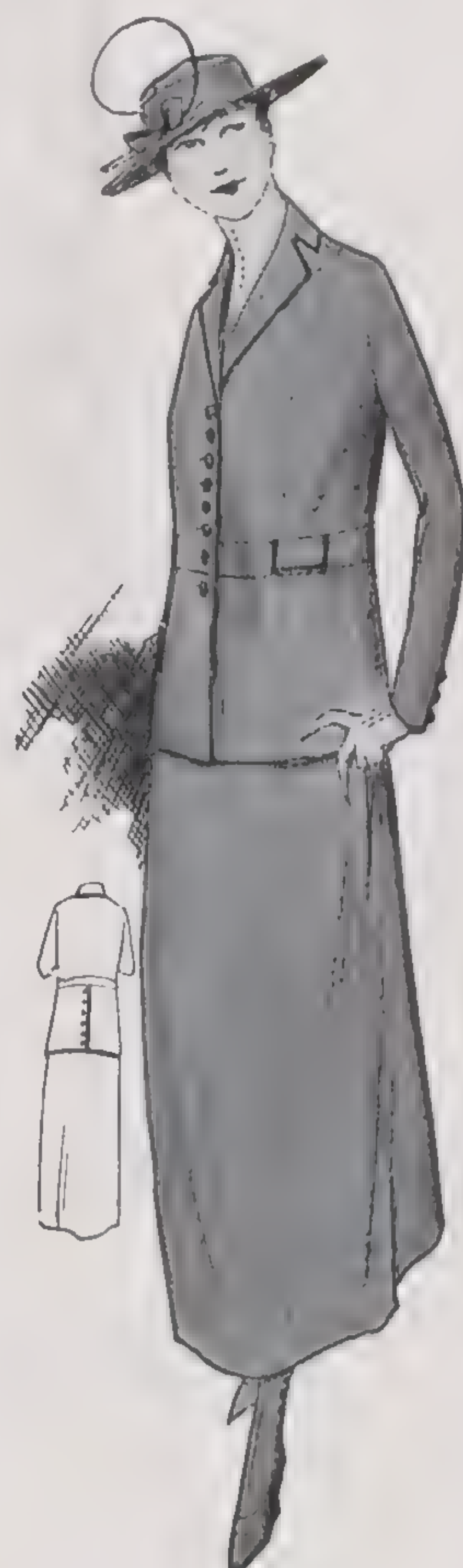
*A blue gabardine frock, fashioned after Callot, shows Callot's new skirt draped at the sides and running into a plaited section showing the underskirt in the back; \$65*



*Gracefully long of line, modestly flaring in braid-bound flounces, frankly buttoned, and loosely sashed is this frock of blue serge, which is debitor to a Jenny model; \$65*



*Becoming, dainty, and smart, not at all elaborate, and in no way extreme, this afternoon frock of French taffeta is fitted to a host of the every-day needs of every woman; \$39.50*



*A tailored suit in serge or covert acts upon the wise assumption that a plain suit should be plain, and must depend on cleverness of cut and line; \$29.50; hat, \$5.95*





Worth, in the frock of mahogany taffeta at the left, contributes his idea of the new mode by a bodice so tight it bursts from such restraint, and a skirt so wide one wonders he dared stiffen it by a corded hem of mahogany moire. Linon ruffles cover the shortcomings of the bodice, linon points the cuffs, and above a striped silk choker is the correct-for-the-day turnover. The Odette sailor is of black satin stitched in white, and catches the wind of popularity by a tiny pinwheel of black and white grosgrain ribbon

Trim to severity, fitted in waist, full in skirt, with collar high and winged with white linen, the Bernard frock of black taffeta second from the left typifies the early mode. The trimness is largely the effect of the corded loops from collar to hem; the fitted effect is half due to the low-shouldered, corded bodice seam and half to the dropped, unbelted waist. The Madeleine sailor, narrow-brimmed and high-crowned, is very new; tan cloth is banded with straw, and through a mother-of-pearl buckle is run a grosgrain bow

In the hat at the left above, the large propeller bow—called indifferently the “aeroplane” bow, or the “Alsatian” bow from the Alsatian head-dress—is a new contribution of militarism to the mode. In this turban, Suzanne-Talbot has followed the new mode for turbans in two particulars: the shape is small and close yet achieves flare and height by its trimming, and the corbeau blue faille of turban and bow are striped, in the new manner of striping, with hemp braid

In the turban at the upper right, black Belgian split straw, a name coined, odd as it may seem, in the antebellum days of last spring, is trimmed with “bleu soldat” ostrich feathers and pink, blue, and yellow roses. To point the new mode, Marguerite et Léonie remind us that bands of ostrich feather, fluffy and curled, have been for long taboo, and that the roses are the new Parisian cabbage-growths, full yet flat and called, without reason, “renoncule”

Striped effects in hats keep pace with striped effects in cloths and silks; a popular method of striping straw Odette uses in the tricorn above—three bands of blue milan are alternated with one of “liséré.” To emphasize the flare of the new tricorns, a shape that rivals the toque and the small high-crowned sailor, blue satin bands it. Ball buttons centered with tiny bows of corbeau blue grosgrain ribbon are the only trimming. Models imported by Kurzman

TO RIVAL THE FLARE OF SKIRTS, COLLARS NOW

ENTER INTO COMPETITION WITH THEM; AND HATS,

THOUGH THEY ARE SMALL ABOUT THE FACE TO GIVE

THE NEW COLLARS ROOM, FLARE AT THE TOP NOW

AND AGAIN JUST TO SHOW THEY KNOW THE MODE



## LANVIN SUITS "THE SPRING MAID"



The three rows of black bone buttons, the cockade, and the ladder-like, tucked bands of trimming that suggest cartridge holders, all give evidence that latest styles reflect latest interests. The lines of this dark blue gabardine suit are kept flat. The skirt, though full, hangs straight, and both skirt and semifitted coat are bound with black braid. As smart as the tailored suit is the toque, drawn out in length, lifted in height at the back, and then tip-tilted on the head. The cockade of plaited tête de nègre gros-grain ribbon on the Belgian split straw of the same color is the last word of chic



With a naïveté that is disarming a small-crowned hat of Belgian split straw in "betterave" color launches two new features—a drooping brim and a crocheted, beaded trimming. Of the several crocheted motifs scattered on the black patent leather ribbon, one is in white, gold and blue



Though this corbeau blue satin toque is elongated it sets rather high on the head. The height is greater at the back than at the front, despite the evidence of the black cock feather shooting out in the front. Rough and shiny and woven in little squares is the barnyard straw of the crown



On the very edge of a big sailor perches a bow of velvet ribbon of a blue, green, and red plaid. The brim of the sailor shortens in front, and both upper brim and crown are made of a rather rough straw, English straw, applied to taffeta, while the underbrim is of plain taffeta. Hats on this page designed by Camille, suits by Lanvin; models imported by John Wanamaker



Almost, but not quite, box-like is this semi-fitted coat with its novel scallops on sleeve, front, back, and at the sides where the back is lapped over the front. The skirt, plaited in back, has one belt at the waist-line and a second at hip depth. The whole effect of this dark blue suit of rough serge is that of trimness and neatness with the addition of novelty. It is an interesting development of a very wearable suit that is yet distinctly the mode. The little cap-like hat speaks for itself as to the matter of being smart; above a dark blue straw band a row of little pink French cabbage roses outlines the white grosgrain top





A gallant little Paulette et Berthe hat is this with one beige wing poised in the eye of the wind like the figure-head of a ship and another hugging the starboard side of the crown. The brim is of tête de nègre milan in the new horizontal weave, and the crown is of brown faille; a twist of the faille holds the wing in front. Models on this page from Arthur



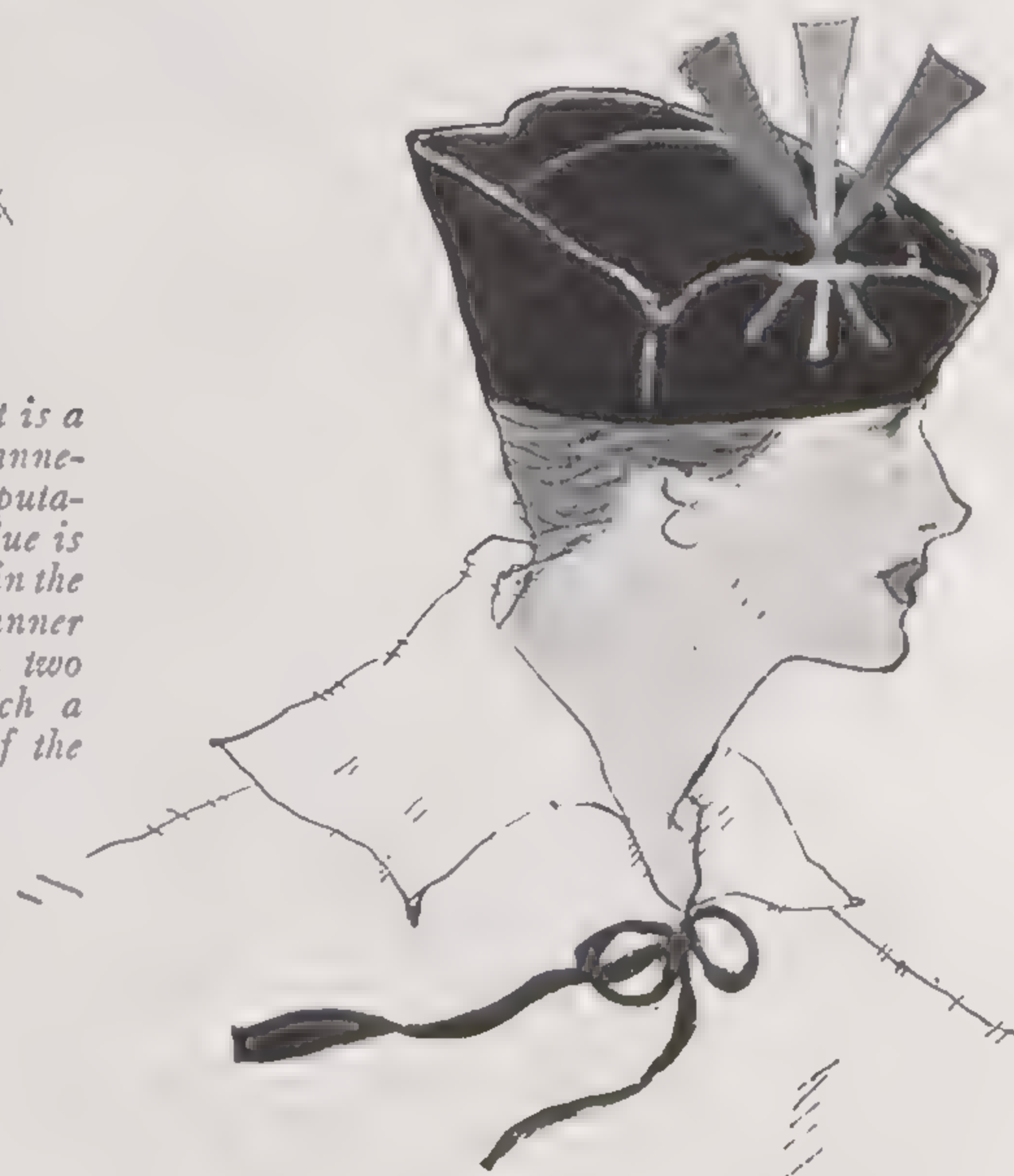
One of the dominating types of hats this spring is the sailor with a narrow brim, and the newest thing about this blue satin Arthur model is that the crown is flatter than that of most models of its ilk. As is a fad with the season's hats, the brim is faced with straw, in this case white. Two rows of white berries, a bit of blue foliage and a blue bow trim it



Of the new hair braid, a fine straw that is a little rougher than milan, is this Suzanne-Talbot toque which lives up to its reputation of being gondola-shaped. Dark blue is the braid, and the trimming—roses set in the middle of a fringe of violets in the manner of an old-fashioned posy—bring in two splashes of contrasting color. As such a turban should, this one shows most of the left side of the coiffure



If braid be put on the frame up and down, as on this Lewis turban, instead of round and round, as braid is wont to go, it is called horizontal braid; and if the straw of the brim is split and turned back wing-like on each side, as the straw of this brim is, the hat is said to be in a collar effect. White faille is the long top of the hat and corbeau blue braid is the rest of it, except two blue buttons braided in red



Because so many women in the Red Cross work asked for hats to withstand the weather, fashion made fashionable these hats of patent leather. This Grouet model is appropriately trimmed with a cockade of red, yellow, and blue braid. The edge of the brim, which begins at a modest enough height above the brow in front and goes unevenly up and up to the back as brims do this season, is bound with black faille

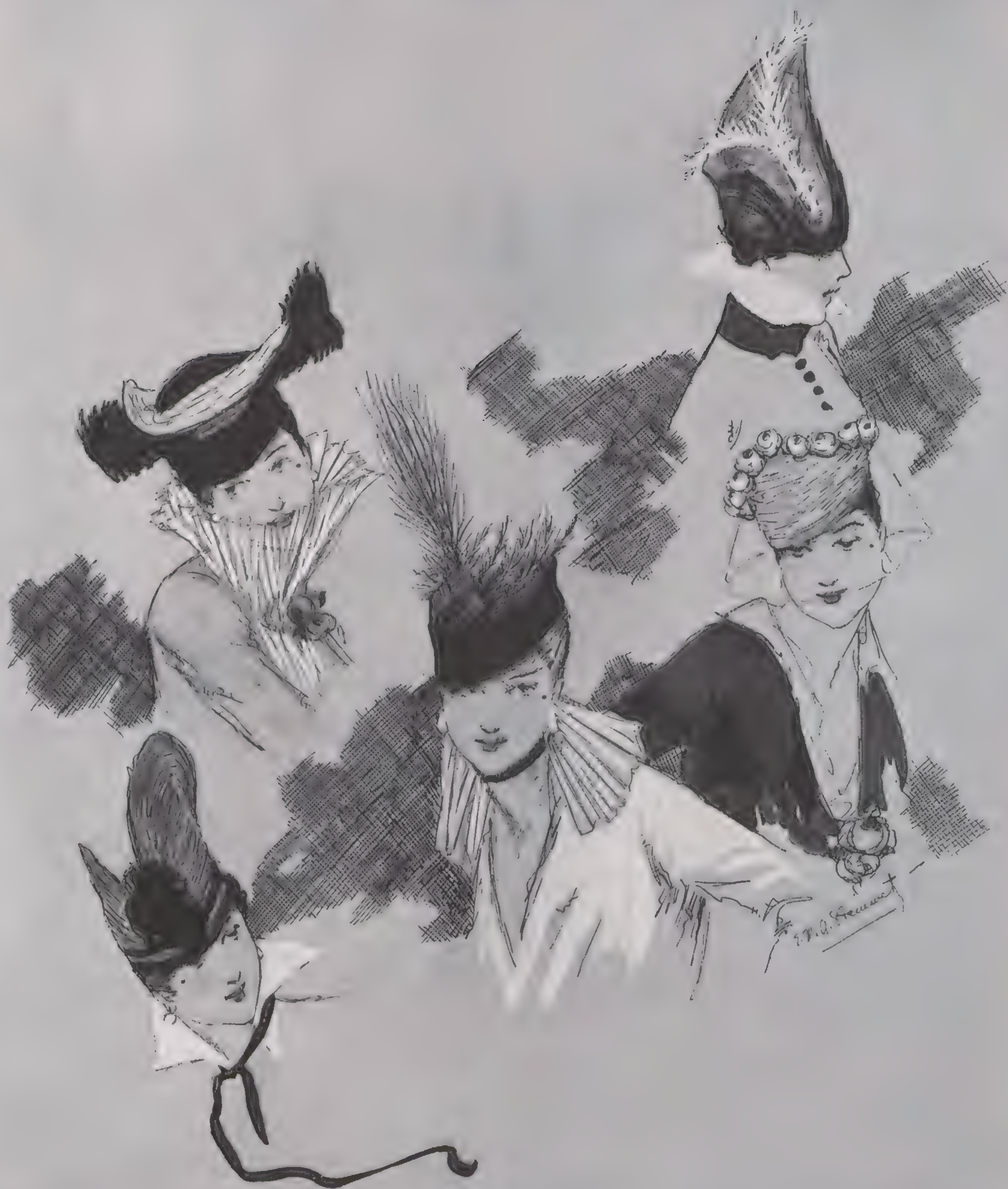
SMALL THE SPRING HATS ARE WITHOUT A DOUBT, AND HERE ARE MODELS

TO PROPHECY IN FAVOR OF THE FLAT SAILOR, THE PRECIPITOUS TURBAN,

THE TWO-MATERIAL HAT, AND, OF COURSE, "LE CHAPEAU MILITAIRE"



## LEWIS TOPS THE MODE



Snug as a cap fits the small blue velvet hat illustrated at the upper left. But it loses all resemblance to a cap by the white tagal straw that tops it like a plateau, and by the blue feathers that swoop out on each side and seem to give width to the hat as they blow back like wings

Without the aid of trimming the hat of black Belgian straw at the lower left gives itself its own height, flaring up and back. Around the close-fitting lower edge circle two bands of black velvet, and at the direct front is a black feather tip, used in a manner new this season

"Pedal" straw, a straw woven entirely in one piece, forms the black hat in the middle above; it is trimmed with a band of black velvet and with black feathers made to resemble osprey. One, longer and fuller than the others, shoots up high in the front; the others slant a trifle backward

Blue tagal straw, in the hat at the upper right, swerves to an extreme height on the left side, drops to the merest band over the right eye, and lifts again slightly. In this hat of curves the V-shaped curve is outlined with a band of blue faille and marked by white osprey

In the hat at the lower right the sobriety of blue picot straw is enlivened by full pink roses that top the new high front, a markedly novel feature. Snug and unassuming, this little hat has yet the chic of exclusiveness, and the acceptable trait of being very smart and wearable

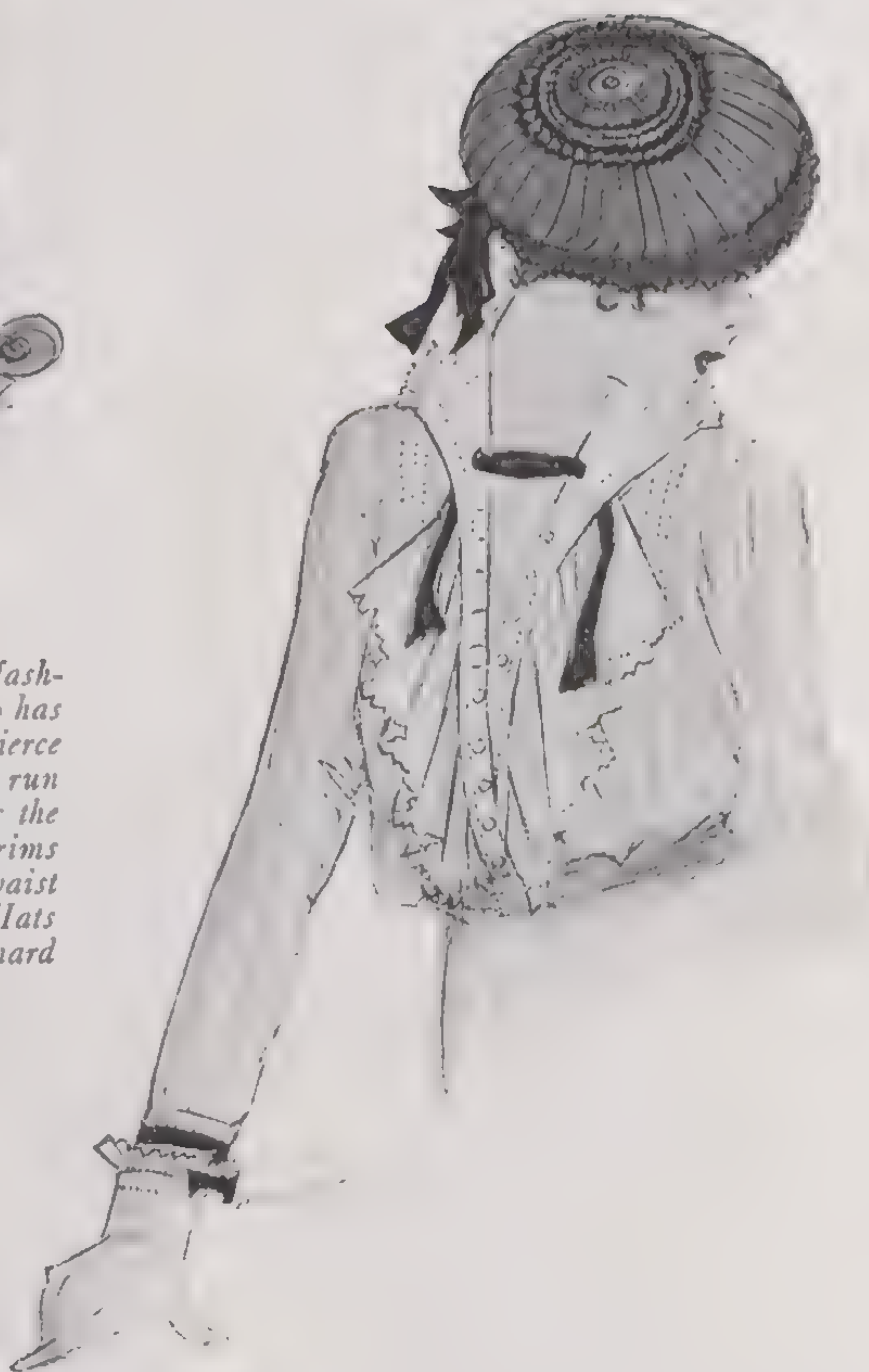




Turbans of considerable height are to be in fashion. This Maria Guy turban of black hemp has a satin cord to bind the brim, two feathers pierce the brim at the back. Down the batiste waist run two hemstitched ruffles. Dotted swiss forms the collar and cuffs and black grosgrain ribbon trims them. Below the yoke and on sleeve and waist ruffles, tiny short tucks hold in the fulness. Hats from Waters & Co.; waists from Alice Maynard



That larger hats will unquestionably be welcome as the season advances is suggested by this model, lovely in line and dignified enough of type to support a trimming of paradise. Dark gray milan faced with taupe satin fashions the hat, and the paradise is in deep purple and gray. Beige embroidery trims the blouse of white Georgette crêpe. The collar and vest and cuffs are of the plaited crêpe, and a black grosgrain ribbon holds the collar in place



With ribbons of red and blue changeable velvet down the back instead of tails, and nothing at all in the middle on top instead of a tassel, this little cap masquerades, not unsuccessfully, as Scotch. It is made of blue and red Scotch plaid taffeta with a straw overlay radiating from the crown. A plaid silk ruching forms the crown-band, and a many-petaled plaid Georgette daisy trims it. The hand-made waist of white handkerchief linen is trimmed with fine hemstitching. The collar may be drawn close by the velvet ribbon



Flowers and feathers there will be, but that ribbon trimmings are undaunted by them is illustrated in this rosette bow, beige velvet in material and grandiose in size, with a little beige milan sailor beneath it. The waist of beige colored Georgette crêpe is trimmed in a most attractive way with the narrowest of white braid, and the collar, which is made low in front, high in back, is plaited

That the small hat intends to hold its own against all newcomers is shown by such models as this tiny Odette hat of rose colored straw. The little grosgrain ribbon frill around the top is carefully held in place by a bit of white grosgrain ribbon, and a bead thistle in dark blue and white makes the trimming. The waist of white voile has vest and collar and cuffs embroidered in an odd eyelet design



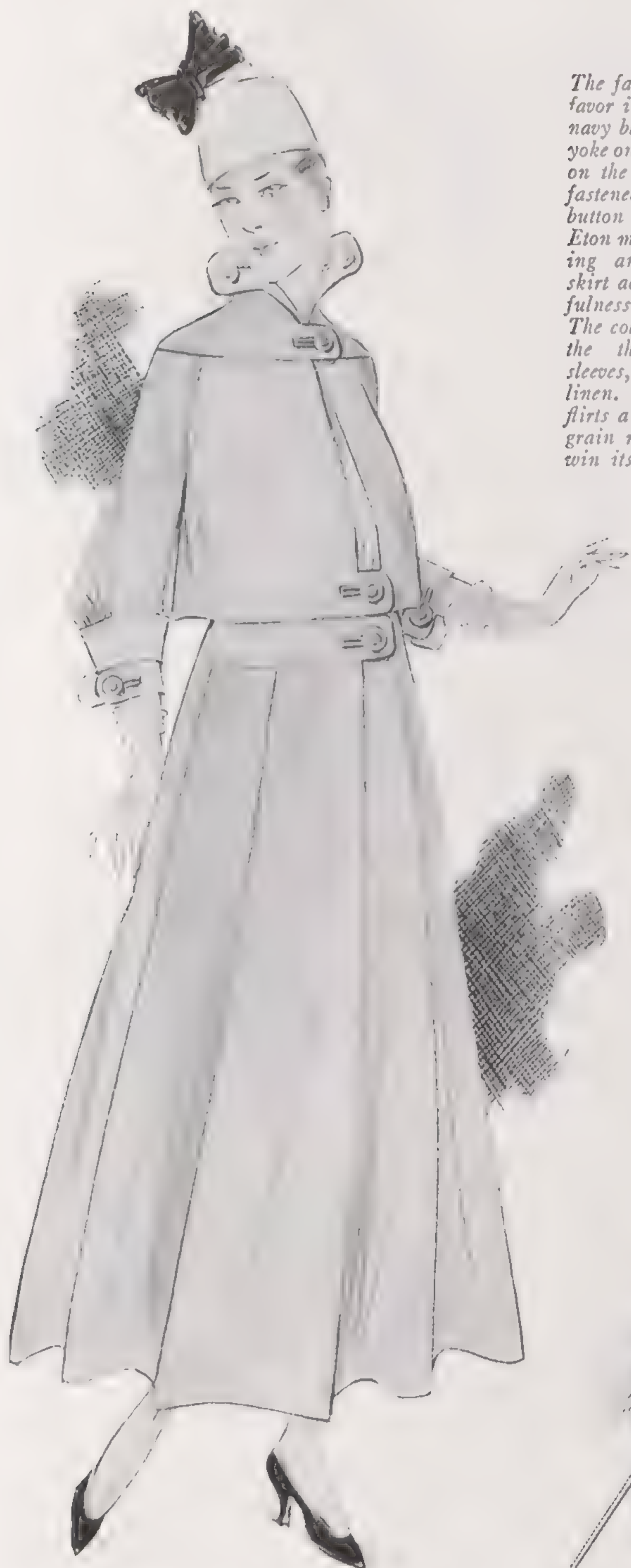
BIG HATS, LITTLE HATS, AND MIDDLE-SIZED HATS, EACH PRESENT TO  
REPRESENT ITS KINDRED,—ONE SCOTCH PLAID CAP WITH RIBBONS AFLYING



JENNY and BERNARD TAILOR *the* TAILORED SUIT

The fashion of yokes finds favor in this Jenny suit of navy blue gabardine with a yoke on the coat and another on the skirt, each of them fastened under a blue bone button. The coat is an Eton model, at once becoming and smart, and the skirt achieves the necessary fulness in a circular cut. The collar, and the cuffs of the three-quarter-length sleeves, are faced with white linen. The white milan hat flirts a rosette of blue grosgrain ribbon and trusts to win its way by that alone

Bernard gave the especially "wearable" suit at the right braid bindings everywhere and, for novelty, a collar part low, part otherwise. The material is a black and white striped cheviot, and in the sash which falls over the circular skirt, the stripes run the short way. Black bone buttons form the decorative fastening of the coat and the decoration of the skirt. The black milan hat is faced inside with white faille, and trimmed with a cockade of black grosgrain ribbon



Jenny fashions a suit of biscuit colored taffeta which neglects no new feature of fashion, and yet preserves a sanity which makes the model acceptable to the most fastidious. The bolero jacket, which fits close to the throat and is bound about with biscuit colored braid, bobs off becomingly in the back. The sides and back of the skirt are circular, and there is a set-on panel in the front. A band of brown velvet ribbon supports the collar. The tricorn hat is of beige milan to match the suit, and flowers in variegated colors fill it to the brim





The smooth lines of this corbeau blue taffeta hat make it more becoming to most faces than are more eccentric examples of the mode. Two black velvet ribbons circle the crown, while at each side, over and under the brim, black daisies and wheat are given color by pink roses. Variegated trimmings are quite the mode



In a dark blue whipcord suit for morning wear, there is fulness in coat and straight-hanging skirt. Backing up the turban of dark blue and putty colored milan stand two quills, flat against each other and repeating the color of the milan, which is ribbed by "liséré" insertion

A girdle from bust to hip and a back panel from shoulder to hem with straps that meet in front are unusual features in a Chéruit afternoon gown, all beige, of gabardine, satin, and chiffon. Rose and gray striped chiffon fashions a transparent hat with rose and gray bead trimming

Complete for sports,—a black and white suit, a flaring green velours coat with revers that button high in front, and a sailor-hat striped blue, green, yellow, red, and black, from which a straw fancy in red points over the mushroom brim. Models on this page from Maison Maurice

THOUGH THE LARGE HAT FINDS FAVOR, THE SMALL HAT IS IN HIGH FEATHER — COSTUMES FOR OUT-OF-DOOR SPORTS AND FOR MORNING AND AFTERNOON WEAR



A riot of flowers covers nearly the whole of a Lewis turban, the brim of which, slightly rolled and faced with blue velvet, is an effective frame for the face. Velvet daisies—blue, green, yellow, and black—surround the straw crown, giving place only to black grapes, green foliage, and pink roses







For the hostess who prefers low, massed decorations on her table, an alabaster boat with tiny Pinafore figurines is filled quite to overflowing upon the white cloth with lavender sweet peas, the Transvaal marguerite (a rare blossom in copper shades), and green maidenhair fern



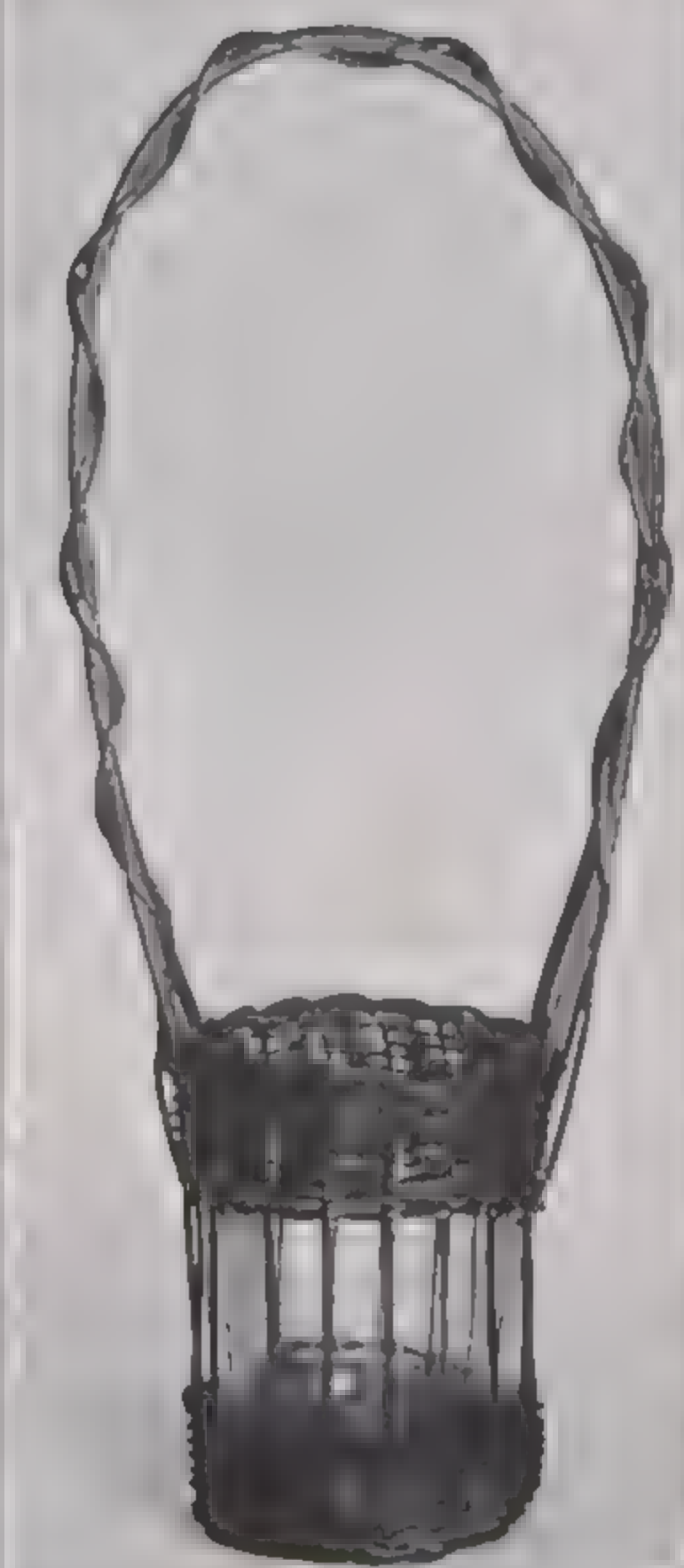
Stumpp, one of the contributors to the Horticultural Show, sets forth the theory that successful table decoration depends primarily upon the intrinsic beauty of the flowers and the simplicity of the arrangement. The slender tube vase is weighted by a bird of Copenhagen ware



From a tiny tube so slender that only its gold globe base keeps it upright bursts an artful blending of peach yellow and browns in sunburst roses, tiny oncidium orchids, and a few pansies. This and the dish at the top from Max Schling, a recipient of many prizes



At Mrs. Ernest Iselin's booth at the flower show is exhibited this useful, not un-beautiful, stake, burnt to show the proper depths at which different flowers should be planted



Basket for bulbs, those squat, brown, Japanese things, the very sight and thought of which brings the irresistible longing to plant

The long spout of this black and gaily colored watering-pot gives a quaint Japanese effect not secondary to its quite far-reaching utility



Miss Ethel Bowers, clad in her chintz gardening apron, is honorary secretary of the Commission Shop for Women's Work, which contributes to the flower show the garden accessories shown on this page. Miss Bowers is a noted horsewoman, author of the periodical, "Ribbon Winning Show Horses"

## FLOWERS AS THEY ARE MADE

SO fashionable has gardening become of late, it is strange that no rural bard has taken occasion to play upon the susceptible theme of "the woman with the hoe." To-day if one attempts to make a summer-morning call upon a smart woman at her country place, the powdered footman very likely lifts his eyebrows that ever so little a powdered footman may and says, "Madame is at work in her garden at this hour." Then, if you may, you wend your way to the garden to find Madame in a simple cotton frock covered with a capacious chintz apron, a big shade hat, gauntlet gloves, and—actually—digging in the soil.

There have always been women who have loved their gardens and really worked in them, but it is only recently that fashionable women have awakened to the fact that digging in old mother earth not only gives them a certain cachet, but a slimmer waist-line and the enviable rose and cream complexion of the dairy maid. Therefore are collections of reference books now an important part of the library of every country house, and every true amateur gardener

(Continued on page 104)



## S E E N o n t h e S T A G E

IN THE movement known as "the new stagecraft" there is really nothing new. The apparent innovations of this movement arise merely from the resumption of many conventions as old as the theatre itself, which were injudiciously discarded less than half a century ago. The purpose of "the new stagecraft" is to effect a working compromise between the methods of the platform stage and the methods of the picture-frame stage, so that the merits of both shall survive and their defects be nullified. The intention of the leaders of this movement is not to erect a new ideal; it is merely to reconcile two different ideals, each of which has shown itself to be of service in the past. Shakespeare could write his plays only for a platform theatre; Ibsen could write his plays only for a picture-frame theatre; but, if the advocates of "the new stagecraft" can effect the compromise that constitutes their program, the playwright of to-morrow will be allowed to write his plays for either type of theatre, or for a combination of the two.

To appreciate this compromise, we must first consider separately the different merits and defects of both factors to the intended reconciliation. The drama was produced upon a platform stage from the days of Aeschylus until the second half of the nineteenth century. Though the theatres of Sophocles, Plautus, Shakespeare, Calderon, Molière, and Sheridan differed greatly in detail, they remained alike in their essential features. In each of these theatres a full half of the stage was employed as a bare platform surrounded on three sides by spectators. For this projecting platform

## Granville Barker's Compromise between the Platform Stage Which Made Audience and Play One and the Picture-frame Stage Which Creates the "Eavesdropping Convention"—Shakespearian Repertory

By CLAYTON HAMILTON



Photograph by White

Leslie Faber and Elaine Inescort at that moment in the melodramatic play, "The White Feather," when the hero, who has braved the accusation of cowardice to serve secretly the English secret service instead of enlisting, proves his worth by discovering—and using—a German spy's wireless outfit concealed within a fireplace

In "A Girl of To-day," a play of the near future, Ann Murdock (left), starred for the first time, will present in the rôle of Elaine Van Dorn the vicissitudes of finance and affection which may befall a young and gently bred American girl and yet leave the sun shining in the end

Mlle. Dazie (right), who holds the rank of première danseuse, lends her grace and charm to the pleasing combination of motion and color which goes by the name of the "ballet Russe" in "Maid in America," that latest production at the Winter Garden which had its opening night in New York City about the middle of February

it is most convenient to employ the term "apron," by which it was denominated in the eighteenth century. Any scene in any play which did not have to be precisely localized in place and time was always acted in the apron. Within this universal ground, certain characters accomplished certain acts, immune from any questioning of "where" or "when." The actor in the apron was accepted frankly as an actor; his presence presupposed the presence of an audience; and he could address himself directly to the spectators who surrounded him on three sides. At the same time, each of these theatres provided also a "back stage"—distinguished from the "apron"—in which it was possible to localize events in place and time by some summary arrangement of scenery or properties. The background of this secondary stage might be merely architectural, as in the theatre of Sophocles; or it might be decorated with a painted back-drop and wings, as in the theatre of Sheridan. In any case, as in the theatre of Shakespeare, it could be employed for the exhibition of any set-piece of stage-furniture necessitated by the narrative. Withdrawn to the "back stage," the actors reduced themselves to component parts of a general stage-picture; they were no longer surrounded by spectators on three sides; and, to address the audience directly, they had to step out of the picture and advance into the "apron." The convention of the inner and outer stage, however, permitted the dramatist to alternate at will between eternity and time, between somewhere and anywhere, and between the employment of the actor as an



Photograph by Underwood & Underwood



Photograph by Floyd





Photograph by Hall

*The old method of producing Shakespearean plays is shown by Mantell's production of "King Lear," where the scenery literally translates actuality*

orator or merely as a movable detail in a decorative composition.

The development of the picture-frame proscenium in the latter half of the nineteenth century signaled the advent of a different conception of the drama. The "apron" was abolished; and what had formerly been the "back stage" was brought forward, and expanded to include the entire domain available for acting. The whole was framed in a proscenium that gave it the aspect of a picture hung upon a wall. For the first time in its history of more than twenty centuries, the drama was conceived as a drift of moving pictures, assiduously localized in place and time. An inviolable boundary was drawn between the auditorium and the stage; and theatrical performances, which formerly had been projected, so to speak, in three dimensions, were now reduced to two. The drama became a thing at which the public looked, instead of a thing in the midst of which the public lived. The time-honored convention which had permitted the actor in the "apron" to address the audience frankly as an actor was swept away with the platform stage that had rendered this convention simple and natural; and, as a consequence of this revolution, the soliloquy and the aside were discarded. For the first time the drama became primarily a visual, instead of an auditory, art. Conviction was carried to the eye, by an arrangement of actual details behind the picture-frame proscenium, instead of to the ear, by the literary appeal of lines delivered from the "apron." The gardens of Portia's Belmont were no longer suggested by the poet's eloquence; they were rendered to the eye, and not the ear, by an artist other than the author. The drama, in other words, became essentially a special sort of painting instead of a special sort of literature.

#### THE "EAVESDROPPING CONVENTION"

This new concept of a play as a thing to be seen instead of a thing to be listened to was developed at a time when realism happened to be rampant in all the arts. Whatever traditional conventions of the theatre were anti-realistic were, in consequence, summarily discarded. The actor was no longer permitted to presuppose the presence of an audience; he was required to comport himself as if he were living in life instead of acting in a play. He could never

address a public imagined to be non-existent: hence he could never utter a soliloquy or an aside. He was required at all moments to "see himself" (as actors say) as a component part of a picture, instead of addressing a gathered audience with ears to hear. This new convention of the theatre has been best defined by Mr. Henry Arthur Jones as the "eavesdropping convention,"—"the convention which charges playgoers half-a-crown or half-a-guinea for pretending to remove the fourth wall, and pretending to give them an opportunity of spying upon actual life, and seeing everything just as it happens."

The "eavesdropping convention" rendered an unprecedented service to the realistic drama; for realism is the art of inducing an apprehension

of truth from an imitation of facts. For imitating facts, for localizing a story both in place and in time, for reproducing the very look of actuality, the picture-frame theatre was so superior to the platform theatre that, in a single generation, it drove its predecessor out of usage. But, while this sudden, overwhelming triumph of the pictorial, non-literary concept of the drama made easier the composition and production of realistic plays, it set unprecedented difficulties in the path of writers of romantic plays,—the sort of plays that refuse to be confined within set limits of place and time, and depend for their effect more upon the imaginative suggestion of their lines than upon the imitation of actuality in their investiture. Though a precise and accurate scenic setting behind a picture-frame proscenium was an aid to Ibsen, who wrote realistic plays, it was only an encumbrance to Shakespeare, who wrote romantic plays intended for a platform stage.

It occurred, therefore, to the advocates of that latest movement we are now examining that some compromise should be effected which, while rendering to the realists the manifest advantages of picture-frame production, should also reassert for the romantics the no less manifest advantages of production on a platform stage. They decided to readopt the "apron," with all the free conventions that depend upon its use; and, at the same time, to embellish the "back stage" with decorations sufficiently pictorial to satisfy the eye of a public grown accustomed to the visual appeal of the realistic drama.

#### THE BARKER COMPROMISE STAGE

In the English-speaking theatre, the most notable exponent of "the new stagecraft" is Mr. Granville Barker; and, for a further elucidation of this movement, we need only examine in detail the first two productions which Mr. Barker has disclosed to the admiration of the public of New York. For these productions, Mr. Barker has constructed a new type of inner and outer stage. An "apron," several feet in depth, projects before the curtain, and descends in terraced steps to the floor of the auditorium. This platform is accessible from either side, by entrances made available by the suppression of the two stage-boxes of the



Photograph by Aimé Dupont  
President of the Stage Society, which now stands back of the Granville Barker productions, is Mrs. Norman Hapgood



Photograph by Campbell Studios  
Among those whose support has been the making of the Stage Society is Mrs. William Astor Chanler, the vice-president



*Holding a theory diametrically opposed to that followed in the Mantell production of "King Lear" at the left above, Granville Barker makes his scenery for "Twelfth Night" summary and merely suggestive of reality. Olivia's garden is shown here at the final moment of the latter scene, with Henry Ainley as Malvolio and Leah Bateman as Maria*



theatre. Upon this "apron," in frank and utter intimacy with the audience, are enacted all scenes that are not precisely localized in place or time, or that do not demand the employment of set-pieces of stage-furniture. Such other scenes as require a pictorial environment are enacted on the "back stage," or on a full stage constituted by an imaginary obliteration of the boundary that separates this "back stage" from the "apron." The "back stage," disclosed behind the curtain, is framed in a rectilinear proscenium of gold. Whatever scenery is used is set within this frame, at the extreme rear of the stage. Mr. Barker's scenery is summary rather than precise, decorative rather than pictorial. It attains its effect not by imitation of the actual but by suggestion of the real. It is so simple that it can be shifted in a few seconds; and, by virtue of this fact, the decorative aspect of the "back stage" can be altered at any moment without interrupting the continuance of the dramatic narrative. No footlights are employed on Mr. Barker's platform: the stage is illuminated from above by artificial light, just as, in the Elizabethan theatre, it was illuminated from above by natural light. His performances seem to be rendered not in two dimensions but in three; and a person seated in the orchestra is made to feel more like a participant in the business of the play than a mere spectator of what is going on.

#### "THE MAN WHO MARRIED A DUMB WIFE"

"THE COMEDY OF THE MAN WHO MARRIED A DUMB WIFE" is a dramatic anecdote by Anatole France, elaborated from two paragraphs of Rabelais, in which the medieval humorist summarized the plot of a farce which he said that he had seen enacted at the University of Montpellier. This anecdote is very simple. A lawyer, married to a beautiful woman who is dumb, calls in a famous surgeon to untie her tongue. The operation accomplished, she at once becomes so garrulous that the studious quiet of her husband is utterly destroyed. He implores the surgeon to make her dumb again; but, this being impossible, the husband is obliged to accept the undesirable alternative of

being rendered deaf. This little literary trifle is humorously written; but it would scarcely hold attention on the modern stage except for the enchantment of Mr. Barker's method of producing it.

The lifted curtain discloses the blank wall of a house, rendered in a monochrome of silver gray with thick black lines around the borders. A door at the extreme left of the spectator admits the actors to a stairway that is revealed to observation through a lattice in the wall. This stairway leads to an upper room that is fully open to the sight and discloses a conventional arrangement of book-



Photograph by White

*The Roman emperor of Bernard Shaw's fable play demonstrates to an admiring populace that a Caesar fears not the fury of a lion—when tamed by the hand of Androcles*

any room. The imagination of the spectator, undirected and consequently unimpeded, achieves its own localization more effectively than if it were controlled and hampered by a picture that precisely imitated actuality. At one moment in the action, a character in the upper room is required to pour water from a pitcher on a vagrant in the street below. He overturns an empty vessel, saying, "Swish . . .!"; and the effect is more real than if he had drenched an actual actor with actual water, according to the literal custom of the realistic stage.

The scenery and costumes for this particular production were designed and executed by an American artist, Mr. Robert E. Jones. The decorative fitness

and extraordinary beauty of Mr. Jones's work should lead our loud-mouthed patriots to wonder why his talents remained to be discovered by a manager who came to us from overseas.

#### "ANDROCLES AND THE LION"

IN "Androcles and the Lion," Mr. Bernard Shaw has embroidered with satiric dialogue a familiar Latin fable. The hero is a Greek tailor who is extremely fond of animals. Meeting a lion in the jungle that is suffering from a thorn in his paw, Androcles, in imminent peril of being eaten alive, extracts the thorn and wins the friendship of the beast whose suffering he has relieved. This meek and gentle hero is a Christian. Together with others of his faith, he is arrested by the Romans and condemned to be devoured by wild animals in the Coliseum. But, when he is flung to the lions, it happens that the particular beast selected to devour him is the very lion whom he had befriended in the jungle. This lion, recognizing Androcles, refuses to eat him and makes friends with him instead. Because of this apparent miracle the Greek tailor wins plaudits from the emperor, and secures immunity from further persecution, not only for himself but for all his fellow Christians. This anecdote is used by Mr. Shaw as the frame-work for some of the wittiest and wisest dialogue that he has written in recent years. This author is always at his best when he is dealing with that most serious of subjects, the religious state of mind; and the same sincerity that pervades his masterpiece, "The Shewing-up of Blanco Posnet," is revealed in the dialogue of the early Christians of this fantasy—prepared to go down laughing before many spears.

But, once again, Mr. Granville Barker has doubled the inherent value of the play by his method of producing it. The piece is constructed in several scenes; but it is run off continuously, without any intermission, by Mr. Granville Barker's expedient device of shifting his scenery in less than forty seconds. This expedition, which is equivalent to that of the Elizabethan stage, is made possible by the fact that Mr. Barker's settings are summary, and suggestive of reality, instead of being detailed, and imitative of actuality. Three round arches in a wall of white are sufficient to remind the spectator that he is now in Rome; and

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Copyright by Ira L. Hill

*Iden Payne, the English actor-manager of the Princess Theatre, posed for Vogue in his rôle of Puff, the incorrigibly complacent author in Sheridan's "The Critic," a recent revival of which showed its satire to be amazingly and amusingly contemporary*

cases in the background and a study-table in the foreground. The empty "apron" of the stage, in front of the curtain, is conceived to represent a street before the house. Thus, at a single moment, the imaginative spectator finds himself both in and out of the house which concentrates the action, now mingling with the pantomimic actors in the street, and again attending to the conversation of the actors in the upper room.

The costumes of the characters are the sort of costumes that were actually worn in medieval France; but the scene itself is neither French nor medieval. The street is not a particular street, but just any street; the house is not a particular house, but just any house; the upper room is not a particular room, but just



Photographed for Vogue by Sarony

*Both charming and competent is Carroll McComas, as the buyer from New York stranded at Gibraltar, "Inside the Lines"*



Photographed for Vogue by Sarony

*Bertha Galland of "The Pride of Jennico" fame will return to the stage this spring in a new play, after an absence of several years*





Four photographs taken exclusively for Vogue by Ira L. Hill; copyrighted. Human and entertaining, and a really funny glimpse behind the scenes into the making of plays, "The Show Shop" came to cheer theatre-goers a bit overfed with tragic plays. Lucille made a particularly charming and old-fashioned gown for Patricia Collinge, in the leading rôle. It is white taffeta girdled with dull blue velvet and pink roses; beneath it a lace petticoat is edged with pink roses. Photograph by Underwood & Underwood



Rose and gray is Frances Savage's gown above,—old rose mull sashed and jacketed and flounce-bound with gray taffeta, with rose velvet facing the jacket and sleeves and the gray tulle hat; a rose and silver rose catches the deeper rose ties beneath the brim. New York will be so fortunate as to see Brioux's "Maternity," in which Miss Savage plays, again in the late spring

CREDITING A GOWN WITH  
THE SHARE IT CONTRIBUTES  
TO AN ACTRESS'S SUCCESS



Distinctive even among stage gowns is this of Miss Savage's, in "Maternity." Orange chiffon velvet hangs from deep orange velvet straps to a flounce of green and gold brocade at the knee and from the arms falls a drapery of orange chiffon caught to the flounce in back by a twist of velvet



Artfully appealing yet clean-cut as her acting is this gown which Margaret Illington wears in her dramatic impersonation of the leading rôle in "The Lie." Black and white silk in wide stripes is topped by a snug empire bodice of black velvet, given a soft contrast by an edge of white fur



# THE RÔLE of the COSTUME in the NEW STAGECRAFT

Ignoring the Tradition of the Leisureliness of Art, Mr. Robert Jones Creates in Record Time and with His Own Hands a Decorative Presentment of Medieval Life for Mr. Granville Barker's Production of "The Man Who Married a Dumb Wife".



In black and white the artist sketched, then his hands translated the sketch into a yellow veil on a peaked hat, and black balls on black ribbons to sing out, "This is the way to wear the sketch, bob about, bob about"

ARTISTS are not commonly supposed to be hard workers, yet many an artist works harder and for longer hours than the ordinary working man, and one member of that traditionally leisurely profession, Mr. Robert Jones, an American, has recently proved that an artist may be a craftsman as well, and even carry to completion with his own hands every detail of the costuming and stage-setting which he has designed.

This winter, even before the plans of the Stage Society for the season had been formulated, Mr. Jones, well known as a poster artist and as a former instructor in the fine arts department at Harvard, was engaged by the society to work out certain schemes of stage decoration and to demonstrate the working-model of the Harris Theatre at the exhibition of stagecraft. Also, at about the same time, Mrs. Norman Hapgood, president of the Stage Society, originated the splendid plan of inviting Mr. Granville Barker, the leader of the new stagecraft movement, to bring his plays to New York and give the American public an opportunity of seeing the changes which he has wrought in stagecraft, and which are considered in detail in "Seen on the Stage," on pages 61 to 63 of this issue of Vogue.

"A DOOR, TWO WINDOWS, A ROOM"

On the arrival of Mr. Barker, Mr. Jones was transferred from the staff of the Stage Society to the staff of Mr. Barker, and his initial task was the costuming and the designing of the stage-setting for the Barker production of Anatole France's entertaining play, "The Man Who Married a Dumb Wife," presented recently at the Wallack Theatre. With Gordon Craig, Mr. Jones believes that an artist of the theatre should know how to do every detail of this work himself and, more than this, that he should not only know how to do it, but should actually execute it. Unlike most theorists, he has carried his ideas into practise. For "The Man Who Married a Dumb Wife," he made the dresses himself, painted the scenery himself, dyed the curtains with his own hands, arranged the head-dresses, and even made the shoes. All this he did in an incredibly short time, working from early morning until after midnight day after day, and making no exception



The closeness with which the original sketch was followed may be seen at a glance in the design above and the finished costume at the left, part and parcel with the charm of Isobel Jeans as Mlle. de la Grandiere

for Sundays or holidays. The night before the first performance of the play, with the setting of which he made his entrance into the field of theatrical decorations, he might have been seen in a little room at the back of the theatre, sitting on the floor surrounded with stuffs and pins. In his shirt sleeves, and looking as though he had not slept for nights, he was making the dress which Lillah McCarthy was to wear the following evening, and which had not yet had the first fitting. He tried on his own disheveled head the folds of yellow chiffon over the peaked hat he had made, but really very little trying on was needed, for he seemed to know by instinct how the stuff should go. "A door, two windows, and a room"—that was all the order Mr. Barker had given him, and he was very busy filling it with his own personality.

As he sat arranging the complicated head-dress by means of pins, one would never have suspected that the whole affair was an experiment—that except for a sister's gowns, Mr. Jones had never made a dress before, and that he had never painted a scene. He has thought and he has watched others work; he has gone about the world with open eyes, but he has been the apprentice of no man, and has followed no school, though he readily acknowledges a debt to Craig, to the French, and to the Italians. It is his theory that an artist should be independent of technique, but should live and work in a state of creative ecstasy in which all results are possible.

## EMOTIONAL DECORATING

This artist's theory of how to work came to him once as he witnessed a big pageant hastily devised and costumed by a band of strikers. That seemed to him a demonstration of what intense enthusiasm, unaided by preparatory training, can accomplish. In the costuming of this play he has followed this theory. Instead of going to museums or consulting historical costume books, he has permitted the play and its atmosphere to guide him. He has contemplated the picture the author has drawn, and has said to himself, "How should dresses of this period look? Where should the seams come, and of what stuff should they

(Continued on page 106.)



Above: Mlle. de la Grandiere, "orphan by birth," demonstrates her ability to speak and stop speaking. Her counsel is at the right

Enraged by the deafness of her husband, the once dumb wife runs mad, bites all the company, and they all flee in a mad dance



## C U S H I O N E D E A S E

ALTHOUGH it may seem paradoxical in this age, when all things are on the grand scale, the most successful expression of the modern decorator seems to be in his use of color in small objects. His cushions are often more thrilling than his furniture. Perhaps it is because a cushion, no matter how astonishing it may be in color and form, may be introduced into almost any conventional room, whereas a chair or sofa of extremely new design and color refuses to be at peace with many a room; it paralyzes the rest of the furniture and compels undivided attention for itself.

## CONVERTING AMERICA

Until recently we in America have had no opportunity to pass judgment on the new ideas in decoration except at long distance. There have been exhibitions here by the decorators of Europe, and scattering examples of their incredible work have reached us, but our own decorators have made few attempts to convert us to the unusual. The youngest of all countries in decorative ideas, we are probably the most stubborn in our allegiance to our early household gods—white woodwork and colonial mahogany, varied by imported panelings and French furniture.

Recently, however, a foreign artist, Baron de Meyer, of London and Paris, who has established his right to our attention by his wizardry of the camera, has set himself to convert us to the new mode in decoration. The attribute of composition is so dominant in Baron de Meyer's photographs, that it caused little surprise when he declared his interest in interior decoration. Like Paul Poiret, who is couturier and decorator, and Paul Iribe, who was architect, caricaturist, and jeweler, before he began designing furniture, Baron de Meyer has the versatility that is inherent in all originality. In his philosophy of decoration a gay chair may be as welcome in a formal room as a charming gown, and a cushion may be as refreshing as a bowl of flowers. It is his cushions that are most completely his own. He makes one cushion, and he does not repeat it.

## OF SUCH ARE DE MEYER CUSHIONS

There is an astonishing cushion in his collection, shown at the lower left on page 67, which suggests a huge sunflower. The cushion proper is covered with deep blue taffeta with a hint of red in it. One side is plain, but the other has several rows of large pointed petals of bright green yellow silk, bound with the deep blue and defined by a narrow line of orange braid; a thick short fringe of orange outlines the blue center. De Meyer has also made—or re-created—a chair to go with, or near, this pillow. The chair is a Heppelwhite painted the yellow of the silk with pointings of deep blue. The seat is covered with the blue taffeta, and petal-like points of the yellow silk with orange and blue borderings hang from the cushioned seat. Such a chair and cushion would revive many a drooping drawing-room.

Another unique cushion illustrated in the lower right corner of page 67 is made of two rectangles of white suède bound with narrow lines of black silk. These are fitted over a white satin cushion and caught at the corners, so that the deeply fringed ends of the satin cushion hang out between the edges of the suède. On the suède top, a black velvet panel is held in place by a narrow red braid, and upon this black panel are fastened flat flowers of exquisite workmanship and deep color—dahlias, bluets, and nasturtiums, and delightful nameless flowers that represent ingenuity and artifice.

At his studio, Baron de Meyer produces such cushions as these one by one and

displays them on this sofa or that. Unlike Poiret, who heaps his cushions with oriental lavishness, he places a single cushion against its proper background as carefully as he would place a picture. A black velvet sofa welcomes any one of his cushions, but he never makes the mistake of allowing two dissimilar cushions to clash in an impossible rivalry. Many of his most precious cushions are hidden behind a great painted screen, and he brings them out and exhibits them one at a time. There is a charming one of cherry colored velvet with a hole in its middle, like a doughnut or a life preserver, or like nothing at all. Another cherry colored pillow, which is shown at the upper left on page 67 has a pen drawing on white silk inset in the center. A huge oblong cushion has a broad band of blue with big black polka dots in the middle and small bands of orange and black at the ends. Lines of bright green chenille separate one stuff from another, and finally, at the very ends, there is a thick fringe of the black fur of the French poodle. Another cushion shown in the middle of page 67 is of yellow suède, in rectangular form, with an appliqué design in black and heavy black fringes at the ends.

There are other sorts of cushions here that may be used on the floor or as gorgeous foot coverlets on a *chaise longue*. One of these appears at the top of page 67 in the middle. The cushion coverlets are four or five feet long, eighteen or twenty inches wide, and very lightly and flatly padded. One of them has a lining of deep flame-red Chinese brocade, and a top of old Japanese brocade in black and sil-

ver. The corners are finished with tassels, especially designed by Baron de Meyer, of orange red, gold, and black. This cushion is folded once, which brings the tasseled ends together, and the feet are pleasurable tucked between the red folds. Two rolls have been made in the same colorings, except that in the rolls orange red velvet is employed in combination with black and silver brocade. These rolls are used at the ends of a mahogany sofa with cane-set ends and a lightly padded seat of Japanese brocade.

## THE CUSHION AS PAUL IRIBE SEES IT

In Paris, Iribe is among the foremost designers of furniture. Trained first as an architect, veering off into caricature, then designing for celebrated jewelers and couturiers, he has finally established himself as an interior decorator, and as a maker of unique furniture.

At the upper left on page 68 is shown a charming piece of Iribe work. The cabinet of rare wood is decorated in gold and highly finished leather, and a little gold rose, the Iribe label, appears on the front of every drawer. The sconces on each side of the cabinet are gold with tiny green silk shades, and the rug is blue, figured in red.

At the upper right of page 68 is another Iribe bit which finds its foundation in a black rug fringed and centered with coral red. The mirror is framed in red lacquered wood, and the basket of ebony is lined with green silk and tasseled in red. The low chair is of ebony, covered in greenish gray velvet, metal-fringed, and the cabinet beside it is of red lacquered

wood. The small mirror has a gold and ebony frame.

At the bottom of page 68 is a piece of characteristic Iribe decoration. A large brilliant red lacquered cabinet with a mirror framed in red lacquered wood and a fruit basket with fruit of carved and gilded wood is here the central motif. The chair at the left is upholstered in coral red velvet rayed with black. The rug is dark blue and green, and the chair at the right is covered with green gray velours rayed with black.

At the outbreak of the war, Iribe had on exhibition in his little shop in the faubourg St. Honoré a number of cushions especially designed for his sinuous style of furniture. These cushions have a distinct personality of their own, and M. Iribe himself says that his art is not influenced by any period or style,—that it is original and of this century.

The era of the taffeta cushion with flounces, and of lingerie cushions over colored slips, is past. The little Iribe squares of dark blue silk, crossed diagonally with a transparent black tissue over gold and edged with a series of gold and black acorns, have no relation to the dainty things of yesterday. Another Iribe cushion, shown at the lower left on page 68, is of blue gray satin, with corners crossed with a flat silver braid, and the center a motif of silver embroidery. Another pillow of blue gray silk, shown just below the first, is crossed by broad strips of black tissue over gold, ending with silk fringe, and edged with black and blue silk cord.

Even more characteristic of Iribe are two small cushions, illustrated at the



Paul Poiret, who loves all things oriental, piles, in lavish gorgeousness in the corner of his Martine shop, cushions of every size, shape, and color, including unique cube cushions, filled with cotton and down to give them solidity, to be used as hassocks





Baron de Meyer exhibits, one at a time that they may not clash, such pillows as this cherry colored one, with a silhouette on white set like a miniature in a black fringe frame

lower right on page 68. One is made of a watered silver stuff edged with a gold fringe with a conventionalized flower embroidered in bright colors in the center; and the other is of old-blue satin, with a silver fringe set in an embroidered edge of bright orange with the central motif in Bulgarian colors. A typical Iribe chair in the middle of page 68 is of carved walnut, upholstered in a yellow and blue striped stuff. It holds a cushion of black taffeta with corners latticed with bright green embroidery in silk, and with tassels of a deep mahogany silk.

#### WHEN POIRET DESIGNS A PILLOW

At Martine's—which, as every one knows, is Poiret's—there is a room which displays the Persian arrangement of soft floppy cushions shown on page 66, for Poiret loves all that is oriental. Great squares of blue green velvet overlaid with heavy gold lace are finished at the corners with tassels of odd shape. There are quantities of silver and gold tissue cushions filled with very little down and with the two sides joined so as to form a flat hem. Oddest of all are the small cube cushions which serve as hassocks. They are made of gold or silver tissue, with a cord to finish the edges, and are stuffed with a mixture of down and cotton that gives them a little more body than



A long mahogany sofa with a covering of Japanese brocade; a roll pillow—orange red and black and silver—at each end; then, a coverlet pillow big enough to fold over and tuck your feet between, with great gold and orange red and black tassels at the corners, a lining of orange red brocade, and a top brocaded in black and silver



Photographs on this page by the Johnston-Howitt Studio

America long held aloof from the innovations of alien decorators, but now that a decorator of our adoption gives us cushions such as this of yellow suede, satin fringed and surmounted with a black, straggling design of grapes, we look at innovations through his eyes and find them pleasing. Cushions on this page from Baron de Meyer

the soft cushions. There are big fat bolsters, fit for a shah's couch, made of gold with bright green stripings, and ends of vermillion velvet. There are, too, myriads of little Persian squares fitted on small black velvet cushions; and there are big round velvet pillows in vivid greens and reds usually with motifs of gold embroidery covering the centers. The cushion corners are very often hidden under knotted clusters of gilded wooden beads; and Poiret also uses what is known as the Persian end, a piece of flat silver embroidery in

the familiar question-mark shape.

#### AND ALSO TOLLMANN

In the quiet little hotel which one enters through a palmy courtyard, Tollmann, the well-known couturier, set aside a couple of salons for cushions. There is an impression of supreme richness in the cushions that he provides for the boudoir. A riot of laces, old brocades, and silver roses are intended to place beside the chaise longue, and fragile white pillows of cobwebby distinction are provided to encircle madame in bed.



As light and charming as a bed of sweet peas is the coloring of this round white pillow with a whole gardenful of spring flowers cut from gay silks and applied

For a chaise longue Nattier blue brocade is garlanded in real lace with a heading of silver insertion on which lie small rosebuds; a band of brown fur outlines this trimming. A bolster in the same combination matches this lovely *couvre-pieds*.

There is a long cushion of old-rose brocade for the feet, with the two ends strapped with broad Venetian lace and finished with bands of fur, flat gold galloon, and a heavy gold fringe. Yet another floor cushion is of gold tissue, with a flat gold lace laid around its edge, and a motif of a basket of flowers in raised silver in the center.

Among the beautiful hand-embroidered cushions there is a whole series representing the different châteaux of Touraine, worked out in white in all detail, as only French hands can fashion them, and embellished with squares and edgings of filet. The most original little cushions of all, though not in the least rich-looking, are of chintz. In the center of each is a square of white on which is printed, or embroidered, a little verse. Omar is a favorite poet and there are bits of mordant Gallic wit, such as Plantin's famous sonnet, written in the sixteenth century at the time of his daughter's marriage. This pillow, M. Tollmann admitted, with a twinkle in his eye, was always in demand.

RUBY ROSS GOODNOW



To introduce new things into rooms as they are is a tenet of one decorator's creed, for is not a gay pillow as welcome in a somber room as a charming gown or a bowlful of flowers? Hence this blue, orange, and yellow sunflower cushion on a made-to-match chair



A black velvet sofa welcomes any one of a host of brilliant cushions and frames them, as in the case of this white suède oblong with a great black plaque with exquisitely deep colored dahlias and bluets and nasturtiums, as a well-chosen molding does a picture





Characteristic of Iribe is this sinuous cabinet of rare wood and highly finished leather and gold,—the sort of furniture that is one in spirit with the Iribe cushions that speak of rooms with ceilings paneled in Chinese vermilion and walls finished in black and gold



A cushion of metal cloth embroidered in bright colors and fringed with gold and a long ebony chair upholstered in green gray velvet throw a green and yellow gleam into a corner almost all red and black. The rug is black, centered and fringed with coral red; framed in red lacquered wood is the oval mirror; and the ebony vase atop a red lacquered cabinet holds a spray of bright red peppers. Furniture and cushions on this page from Paul Iribe, Paris

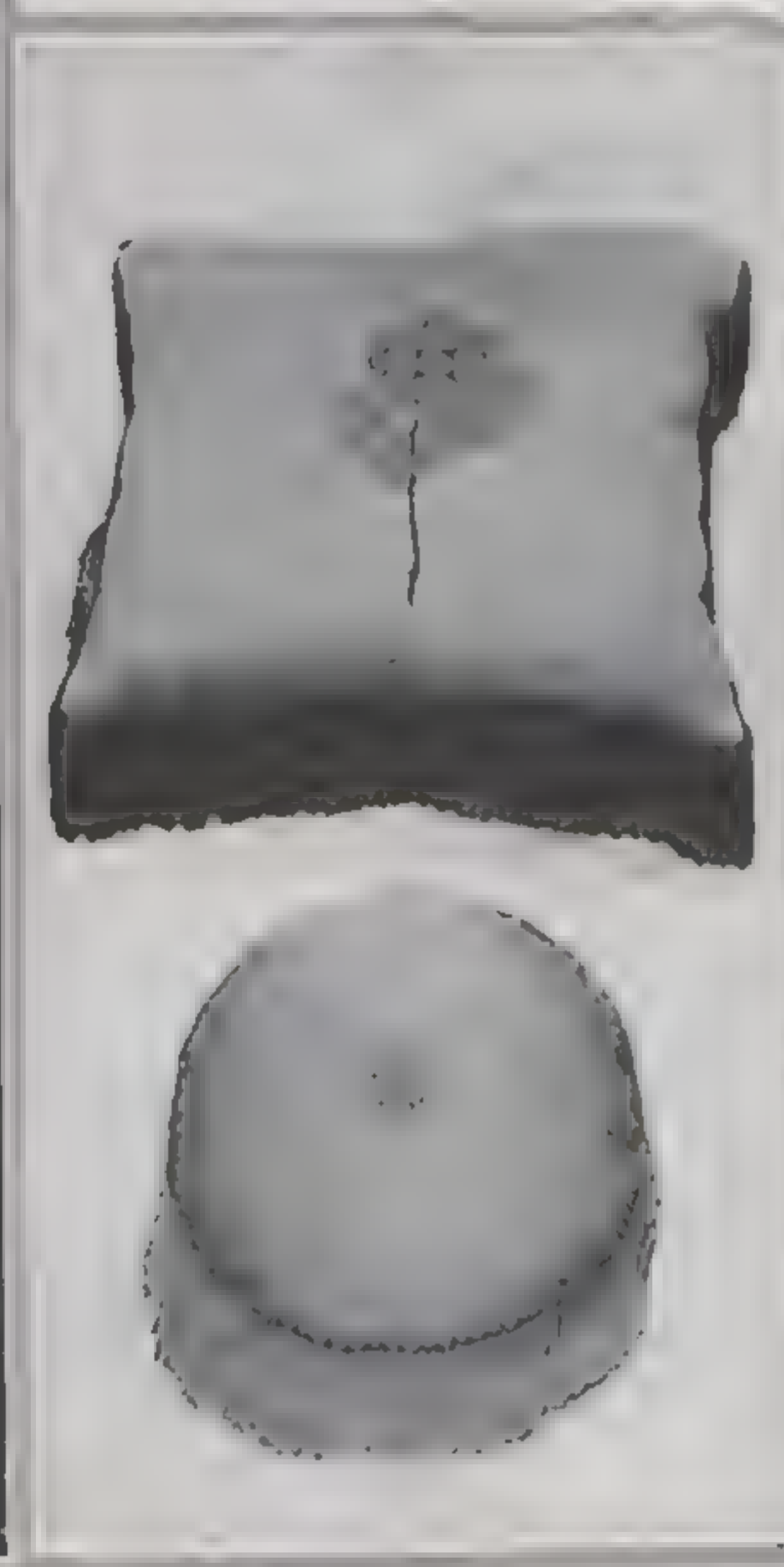
Like a glowing bit of yellow and blue and black and green from a mosaic is this carved walnut chair. It is upholstered in yellow and blue striped stuff and a black taffeta pillow criss-crossed at the corners with green embroidery is thrown into the depths of it



Blue gray satin, silver braid, and a silver embroidery, is the pillow above; the other is of blue gray silk, and tissue over gold



Blue and black and gold in the cushion for the chair at the left forms the foil for the black and coral red of the chair and the brilliant red lacquer of the cabinet; the blue rug, barred and tasseled and figured in green, forms the connecting link between these and the chair on the right, which is covered in green gray velours, and furnishes a ball of yellow in the round fringed cushion

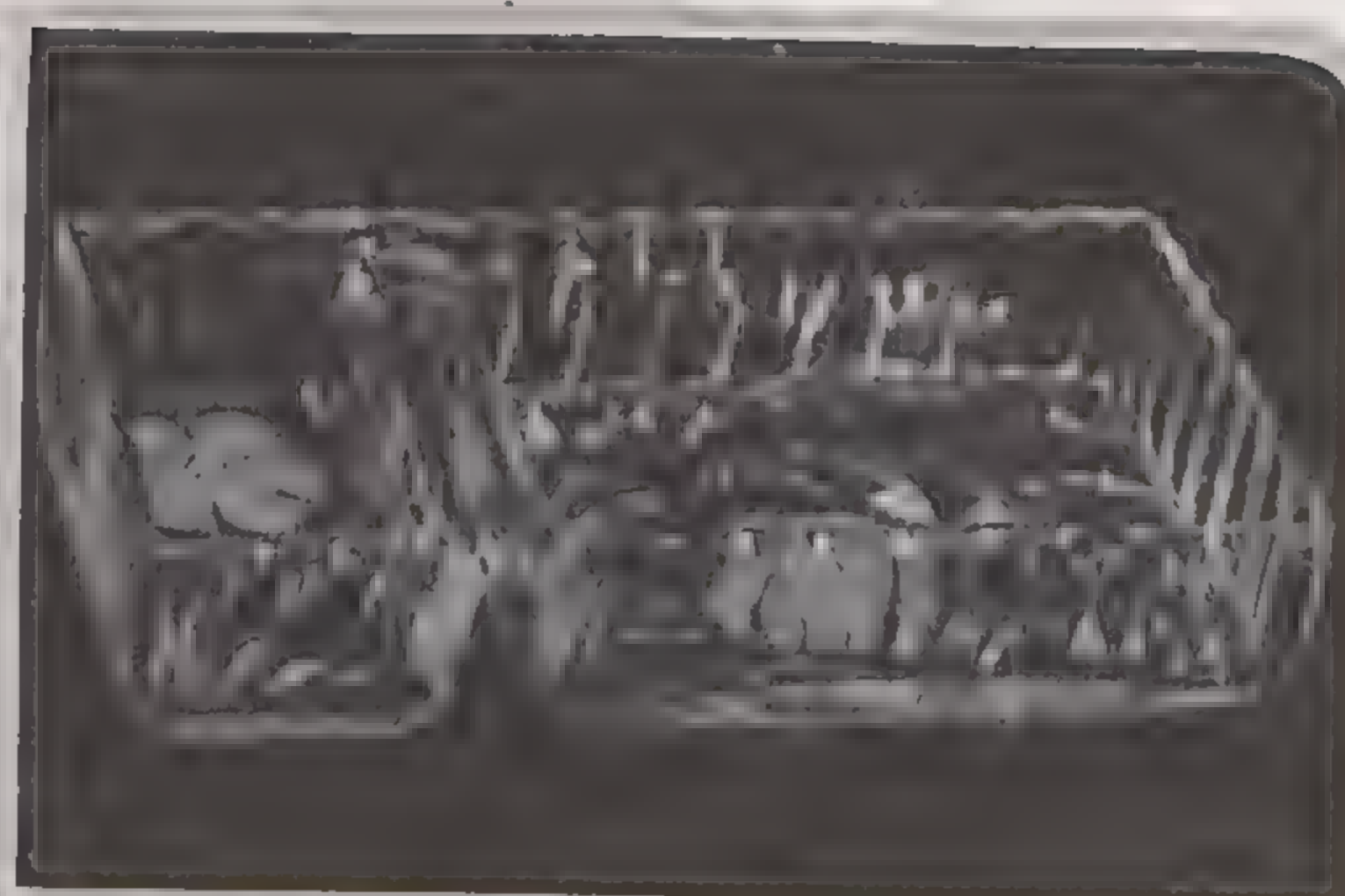


A flower is set in the gold-fringed cushion of silver above; blue with a silver fringe and a motif in Bulgarian colors is the second





Glasses for everything, ranging from the tallest to the smallest, are included in a sixty-piece crystal table service in baccarat bell shape decorated with a band and hairline of coin gold about the rim and a line on the foot, and obtainable by those who buy in March for the special price of \$45



Provided with two conveniently sized compartments, a novel rock crystal dish decorated in may-flower design solves very prettily for the hostess the problem of sardines and lemons and similar hors-d'œuvre perplexities. The price, \$4, is another pleasant thing about it



One-hundred-piece dinner service of Bavarian bone china decorated with one eighth of an inch coin gold bands and handles at the importer's cost price, \$38.50



A graceful salad bowl with a plate to go beneath and twelve salad plates to match decorated in quaint gray, blue, and pink garden flowers, is especially priced at \$10

# SO MUCH FOR SO MUCH AT THE MARCH

## SALES OF CHINA AND GLASSWARE



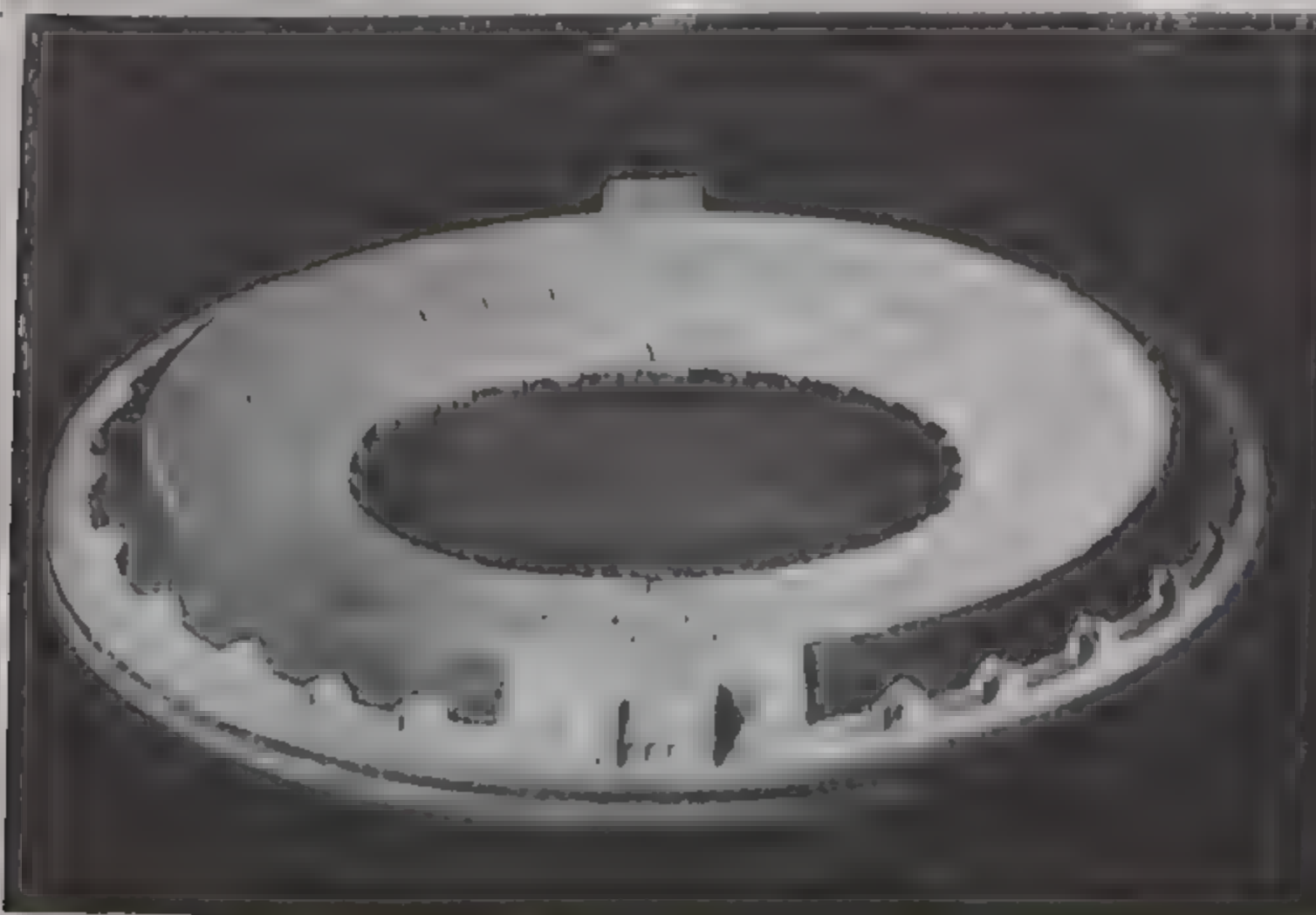
Pictured above are two of the five flower vases, one 11 inches high and four 7½ inches high, decorated with white enamel and gay flowers, which comprise a set; \$12



Cocktail service of nickel plated mixer, six silver-mounted, cut crystal glasses and a solid mahogany tray; \$11.65. Tray, \$3.75; mixer, \$1.65; glasses, \$6.25



For the irrepressible griddle-cakes a convenient combination set of covered dish, syrup pitcher, and butter tray with green band and flower pattern; 7½ in., \$1.50



A replica of the famous "Yale Bowl," reproducing in miniature this great stadium even to the goal posts, comes in the attractive Lenox china in green and white with a contrasting band of brilliant Yale blue and makes a fascinating ash or trinket tray; size 7 by 5½ inches, \$2



In old English bell shape base with cut-in star design comes a sixty-piece imported crystal service decorated with coin gold band and hairline; \$60. Monograms will be engraved upon either of the crystal services or upon the dinner set during March at exceptionally low prices



## THE NEW-FASHIONED KITCHEN

Where Ingenuity Flies In at the Kitchen,  
Labor Flies Out at the Door, Provided  
Ingenuity Be Not Too Ingenious, Novelty  
Not Too Novel, and Practicality the End of All



A guarantee against too much brewing is the passport to America of this English teapot; \$1 to \$1.75

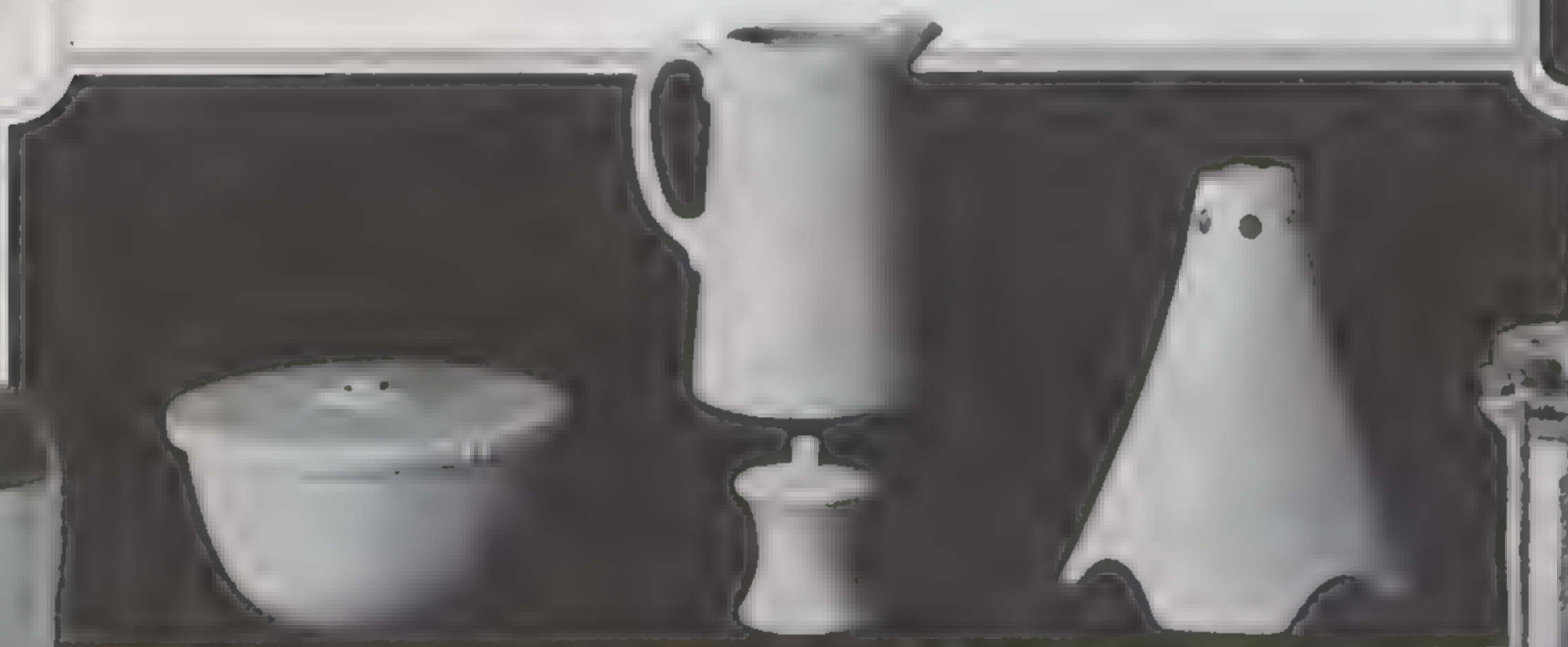
A twist of the wrist, and cream becomes whipped cream, or eggs beaten eggs with this beater; 60 cents

ANY device for the kitchen which saves either labor or time is sure of a welcome. Unfortunately, however, many of the modern inventions are difficult to use and difficult to keep in order, and, for this reason, although they are hopefully purchased by the woman who is interested in seeing that all the details of her household affairs are conducted in the most efficient way, they are not always used by the servants. To avoid such mishaps, the articles illustrated here have been selected with a strict view to practicality as well as to novelty. None is too ingenious to work well.

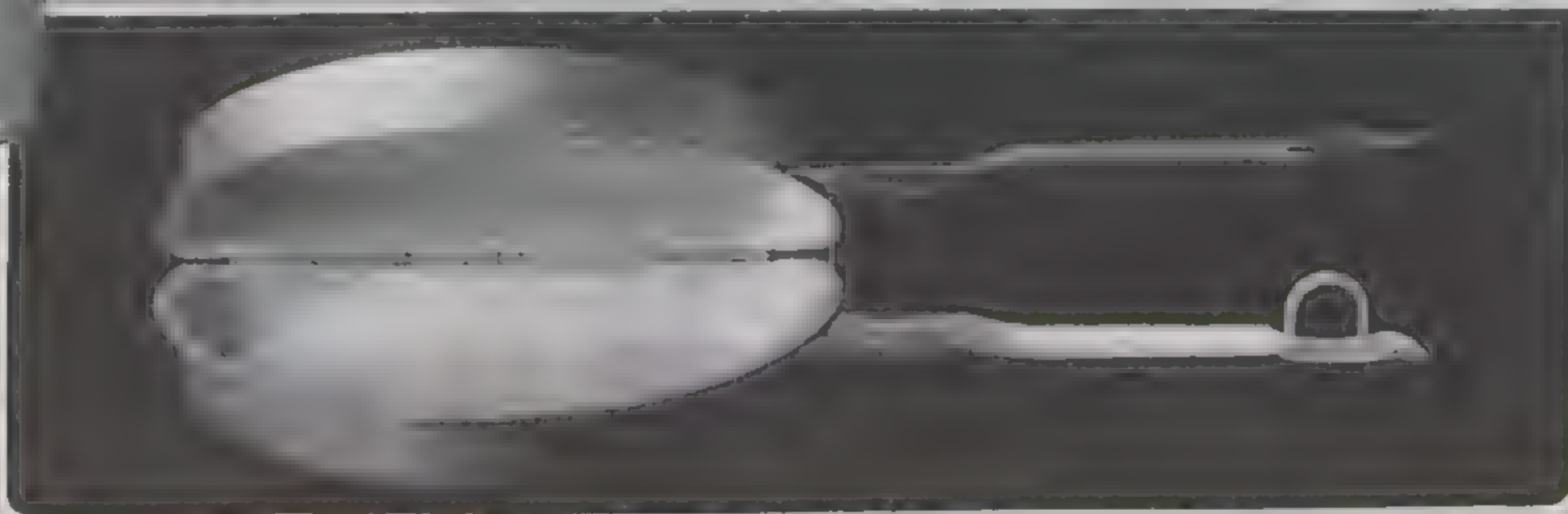
### THE KITCHEN CABINET

It is doubtful if there has ever been any kitchen device of greater all-round use than the kitchen cabinet, the construction of which is based entirely upon scientific principles. Not only is it remarkably compact, but it is so perfectly planned and arranged that there are few tasks in the preparation of food that can not be attended to while comfortably seated in front of it. The most recent model to be put on the market is illustrated at the lower right. It is of wood, enameled white, a finish which accords with the finishings of most modern kitchens, and it has all the practical devices and important features that could possibly be installed.

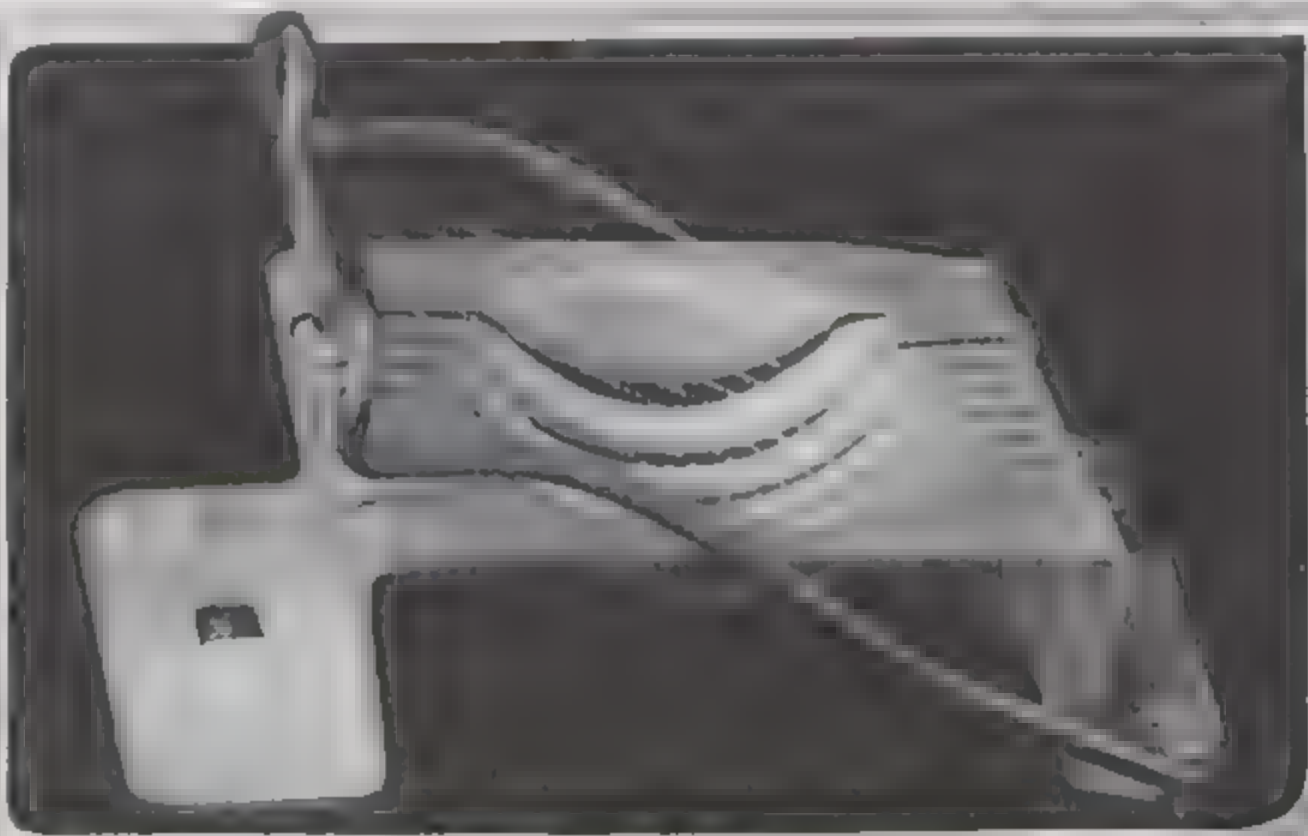
A long-handled folding omelet pan of aluminum is shown in the middle of the



An English quick cooker for steamed pudding, an English pie-funnel to make a deep juicy pie bake the juicier, a cream jug, and a milk sterilizer, all of white earthenware; \$1.25, 15 cents, 70 cents, and \$1



With a long-handled folding omelet pan of aluminum an omelet can be turned successfully by the most amateurish cook; 10 inches in diameter, \$1.35



A practical device for slicing hard-boiled eggs is this. The wires cut through the egg placed in the hollow; 50 cents



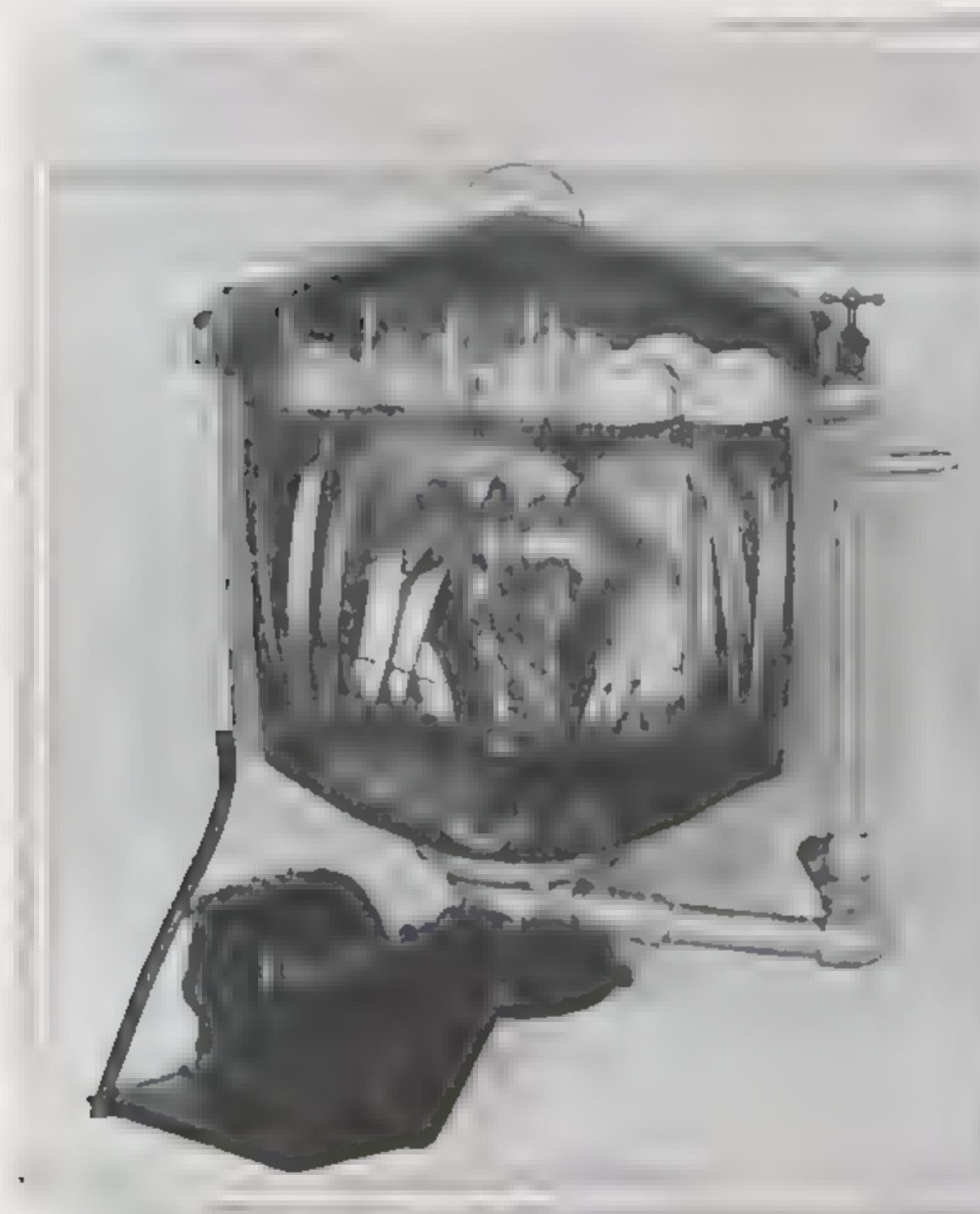
Cut glass with nickel tops are this salt shaker (60 cents) and pepper grinder (\$1.25)

Quick as "she can make a cherry pie" she can make cream into butter with this easily turned churn; \$2 to \$3

page. It is not every cook who can turn an omelet successfully—in the fashion made famous by French chefs—and for this reason, a pan which accomplishes the turning is a valuable addition to the usual cooking utensils.

The woman who prefers to serve fresh instead of salt butter at her table will be interested in the little butter churn at the right of the long-handled omelet pan. This churn, which is designed to make butter as quickly and with as little effort as possible, may be had in a three-pint size at \$2, a four-pint size at \$2.50, and a five-pint size at \$3. It will be noticed that the paddles provided to churn the butter are large enough to churn all the cream in the

(Continued on page 120)



A cross-section and a "profile" of the dish-washer, which churns the water through the dishes until they are well washed; \$24 to \$110



The kitchen cabinet, which has a place for almost everything used in the preparation of food for the table is at its best in white enameled wood



## VOGUE PATTERN SERVICE

For the Time Soon to Come, When,  
Doffing Coats and Furs, Maid  
and Madame Wear Light Frocks

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the full costume. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C., England



Nos. 2963/6-2964/6

Figured chiffon voile and faille taffeta, half and half, give lightness with substantiality to an overskirt hung over an underskirt of the silk; the bodice combines them both



Nos. 2959/6-2960/6

London smoke faille fashions a copy of a French model with its twice-scalloped bottom and capped sleeve. The embroidery is done in old-blue, dull gold, and green beads

Nos. 2957/6-2958/6

A beltless draped bodice, a set-in vest (and this, perhaps, striped), an overskirt, wide-hemmed and split to show ruffles—these denote a fetching costume for early spring days



Nos. 2961/6-2962/6

This design is unusually susceptible of development in two materials, such as chiffon and taffeta. The ruffles on the front of the bodice extend down the skirt in a tiny panel

NO one cares about consistency any more; and least of all virtues is it valued in fashions. If the assemblage is becoming, one may wear an English Eton collar above an Empire waist-line, and there will be those to say the effect is simplicity itself. They may or may not know that marked simplicity is the mark of art in clothes. The patterns illustrated on this page are characterized by that artful simplicity. Nos. 2961/6-2962/6 show a unique feature in the way the ruffles are brought down the front of the skirt and outlined with narrow braid. This design is capable of effective development in white taffeta

and white chiffon, with the ruffles of cream lace and the braid, dull gold and very narrow. Striped material is to be undoubtedly popular this season and Nos. 2965/6-2966/6 show a novel use of stripes. The small bows and straps which are the only trimming lend variety to the dress but do not destroy the stripe effect. Every feature of patterns Nos. 2959/6-2960/6 is to be commended, and among these, the scalloped lower edge should receive special mention. Nos. 2963/6-2964/6 constitute a charming example of the effect of combining materials; here figured voile or chiffon cloth may be used to advantage with faille or taffeta.



Nos. 2965/6-2966/6

What may be done with stripes is indicated in the arrangement of them in this dress. The small bows and straps are the only trimming and they, too, simulate the stripes



Nos. 2955/6-2956/6

The flats of bolero-like bodice, high stock, long sleeve, short skirt, and general smart simplicity are followed in this frock, which is yet as easy to make as a frock may be





Nos. 2912/6-2913/6  
A model double belted and double breasted, with a short skirt box plaited over the hips, but hanging straight

Nos. 2979/6-2980/6  
The surplice line is reinstated here, and likewise is the waistcoat; the plaited skirt is plaited only in the front

No. 2976/6  
China blue striped batiste may be vested with white washable tulle puffings, and collared high

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Breams Bldg., London, E. C., England

Nos. 2953/6-2954/6  
A youthful suit is this, belted partially, as prescribed by fashion, and with a collar partly high and decidedly novel

Nos. 2990/6-2991/6  
An Eton coat, the smartest of waistcoat effects, and a skirt flared below the hips, gain in this suit especial favor

MODELS WHICH MAKE CAPITAL OF FASHION'S NEW FLAIR  
FOR POCKETS AND WAISTCOATS AND YOKES AND BELTS



No. 2821/6  
By inserting an embroidered or lace motif on each side of the vest and making the vest in one with the collar, a blouse is given a new note

Nos. 2867/6-2868/6  
Striped silk is used effectively for this waistcoat and for facing the cuffs and flared side-gores of the skirt

Nos. 2850/6-2851/6  
Slim lines characterize both the coat and skirt of this spring suit, though both coat and skirt are flared

No. 2995/6  
To give it a frivolous turn, a peasant blouse of white crêpe may be laced at the neck and sleeves with black velvet or silk cordings, and ruffled



NINE WAYS IN WHICH A FASTIDIOUS WOMAN MAY BE SUITED

The patterns illustrated on this page are priced 50 cents each for coat or skirt, \$1 for the full costume; sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., England



Nos. 2825/6-2826/6  
Five and one half yards of covert-cloth is quite an adequate amount of material for this becoming sports suit with a two-piece skirt



Nos. 2916/6-2917/6  
Braid binds every edge of a suit of two-toned checked cheviot and causes the flare of the coat and circular skirt to flare the more



Nos. 2914/6-2915/6  
The odd cuffs, the one revers, the cleverly placed pockets on coat and skirt are all part and parcel of the chic of a walking suit for the spring



Nos. 2750/6-2751/6  
With a coat cut in but three pieces and a skirt cut in two the task of making a spring suit is reduced to the very minimum



Nos. 2803/6-2804/6  
Unusual enough to be very chic and simple enough to be very becoming is a suit permitting the use of braided embroidery



Nos. 2877/6-2878/6  
Cablegrams from Paris tell of abbreviated jackets and yoked skirts, such as are seen in this design for a springtime suit



Nos. 2858/6-2859/6  
Fashionably flaring of skirt, coat, and sleeve is a suit which may be made of Hindu brown covert with brown cords



Nos. 2656/6-2657/6  
Time can not wither nor custom stale the charms of the coat-dress, which appears in new guises of which this is one



Nos. 2910/6-2911/6  
The Eton coat is cleverly collared and both coat and skirt are most cleverly trimmed with tucked bands of the material inset



DESIGNS FOR DAYTIME  
FROCKS THAT HAVE MORE  
THAN AN OUNCE OF CHIC  
TO THEIR POUND OF UTILITY



The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, \$1 for the full costume, except Nos. 2967/6, 2973/6, and 2884/6, which are \$1 each. Exact description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C., England

Nos. 2943/6-2944/6  
Wholly delightful collar and cuffs and a bit of embroidery at the front ornament a blouse buttoned in the back

Nos. 2805/6-2806/6  
The design for a very wearable frock affords the alternative of braid or embroidery trimming, a high or low collar

No. 2967/6  
Beige tussur-silk with braiding to match and a black velvet girdle may be used to fashion a military street frock

Nos. 2776/6-2777/6  
Embroidered motifs in rose, blue, and green beads, and silver buttons will enliven a frock of night blue faille



Nos. 2931/6-2932/6  
With the pattern of the chic little sleeveless coat is included the pattern of the blouse beneath; price, 50 cents

No. 2973/6  
Smocked frocks have returned to favor, sometimes with smocking worked in thread to match a design in the fabric

Nos. 2971/6-2972/6  
A green gabardine frock may be trimmed with fancy black braid and may be worn with a trim, high-collared yoke

No. 2884/6  
At the recent openings the Paris dressmakers endorsed the one-piece frock, of which this is a charming example

Nos. 2969/6-2970/6  
A bit of the piqué waistcoat peeping out below the waist-line gives a suggestion of freshness extremely desirable



NINE VERSIONS OF THE  
DRESS ONE MAY WEAR WHEN  
THE COAT IS DISCARDED



The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the complete costume. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 140 Tremont Street, Boston, Mass.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; and Rolls House, Breems Bldg., London, E. C., England

Nos. 2981/6-2982/6  
A serge or Cossack linen frock like this may be made with a vest and a rolling collar of striped tub crêpe

Nos. 2983/6-2984/6  
A plaid silk blouse is made one with a plain gabardine skirt by a shaped band of the plaid about the hips

Nos. 2939/6-2940/6  
The tucked high yoke, a surplice bodice, and the long split overskirt over a scalloped skirt—the smartest of frocks

Nos. 2985/6-2986/6  
Plaid is successfully used for the upper portion of this snug-fitting bodice and for the full sash-ends at the back



Nos. 2693/6-2694/6  
Simplest of the new surplice blouses is this, cut in three pieces and worn with the smartest of skirts, a two-piece model with uneven hem

Nos. 2724/6-2725/6  
Here the blouse is in two sections and the skirt is likewise; the overskirt is attached to the underskirt beneath the blouse vest

Nos. 2949/6-2950/6  
There is a simple opening at the side front of this frock, and the favored striped material of the season is the chief trimming

Nos. 2945/6-2946/6  
Here the fronts of the blouse merge into sash-ends, and the back is sufficiently long to form a peplum over the slightly full, straight skirt

Nos. 2987/6-2988/6  
The bretelle is new and favored, and here, by combining old-fashioned striped silk with plain silk, it is used over a chiffon blouse





No. 2909/6  
With a pattern cut only in two pieces as this is, the making of an evening wrap becomes a matter of sure success even for amateurs

No. 2904/6  
For this coat, which may do duty either in the afternoon or in the evening, taffeta or faille lined with gay patterned chiffon is suggested

Nos. 2926/6-2927/6  
The piquant frock laced on each side peasant-fashion has now returned to favor, and with it, the semblance, that's all, of a sleeve

Nos. 2814/6-2815/6  
A straight, snug little bodice of English rose taffeta over a four-flounced cream lace petticoat is quaintly pretty for this model

Nos. 2892/6-2893/6  
In a dinner dress, the train may be retained; here the bodice and peplum cut in one piece is approved for its slimness and grace

## OLD-TIME LINES AND FRIVOLOUS

### RUFFLES RETURN TO FAVOR

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced 50 cents each for waist or skirt; patterns for wraps are priced at \$1 each. Order from the Vogue Pattern Service, 443 Fourth Avenue, New York City



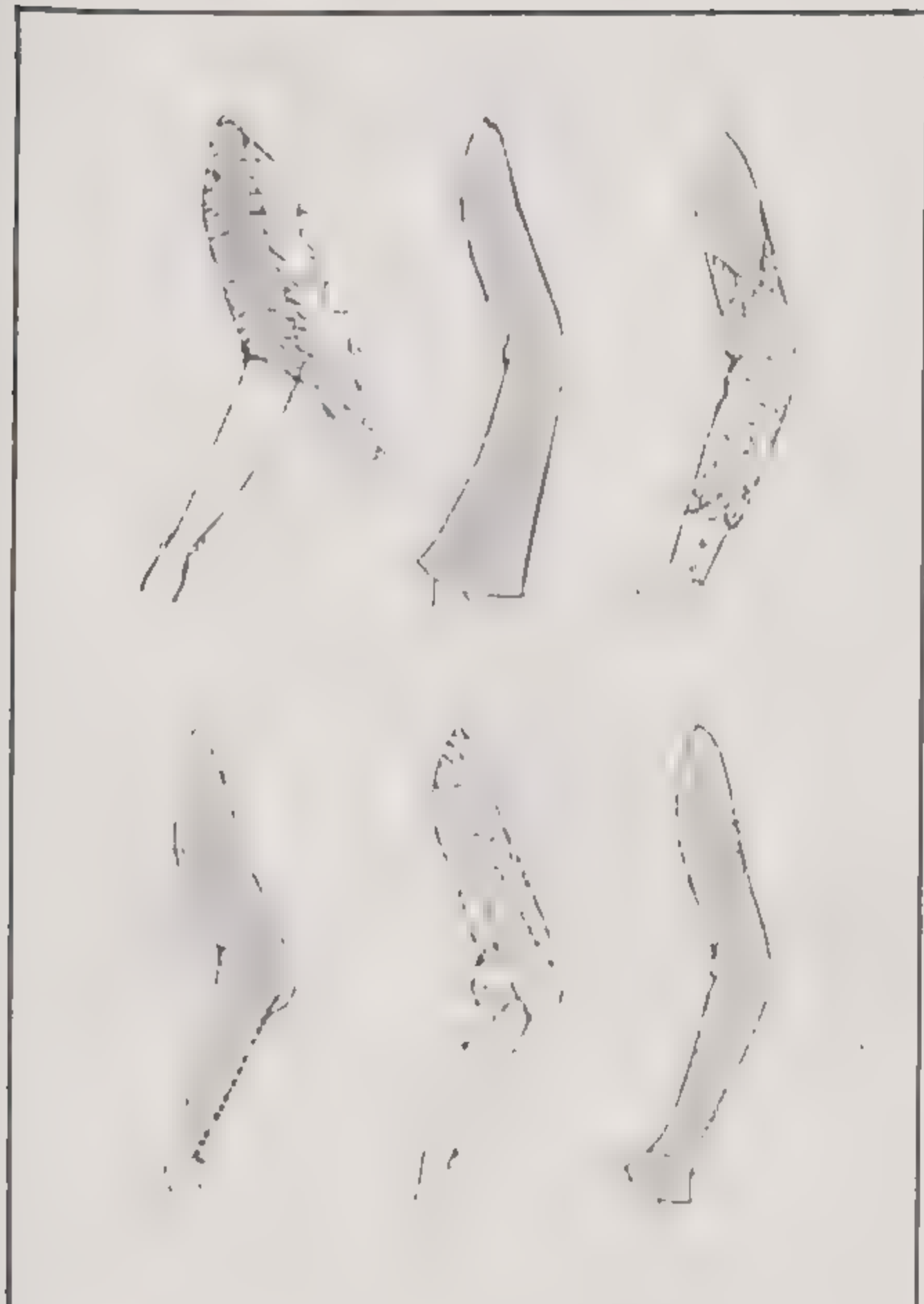
No. 2928/6  
Black satin brightened by a broad band of oriental bead embroidery makes this long loose evening wrap as smart as it is practical

Nos. 2835/6-2836/6  
A charming dance frock is this, with the overskirt corded and draped and a bodice with modestly adopted, frilled lace sleeves

Nos. 2833/6-2834/6  
The black satin frock which should be present in every wardrobe may have a tan tulle bodice, and la France roses at the hem

Nos. 2894/6-2895/6  
Over a crystal-spangled, white satin skirt are white silk tulle ruffles edged; the bodice is blue faille faced with yellow velvet





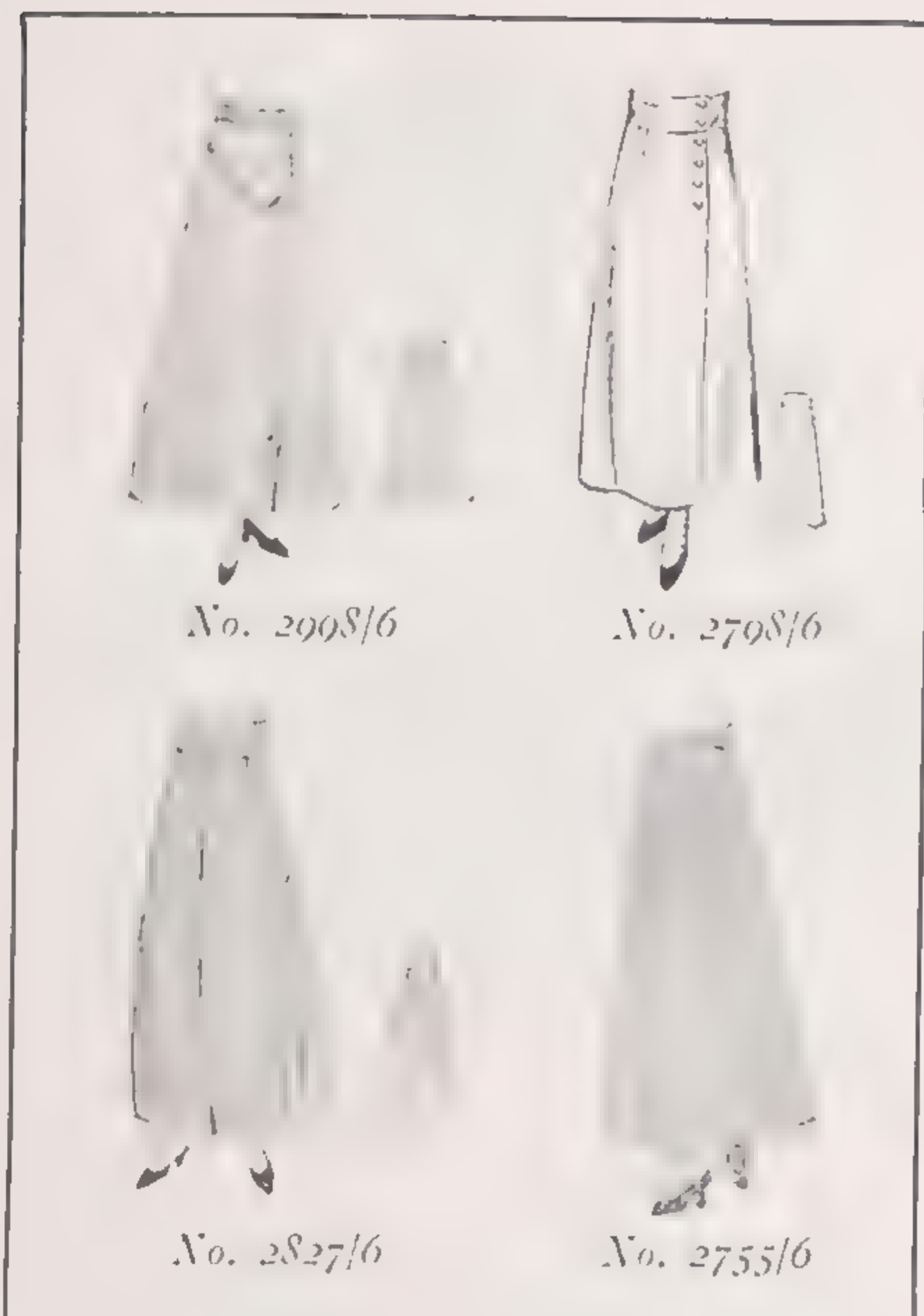
No. 2883/6

To every gown its sleeve. In this pattern six of the newest may be found



No. 2881/6

Revers with high tabbed collar are very smart for a tailored suit, and high open collar and chemisette are always favored accessories



No. 2908/6

No. 2798/6

No. 2827/6

No. 2755/6

Varied treatments of which the separate skirt of the new mode is capable

## THE ADJUNCTS OF THE WARDROBE

## PARTAKE, AS DOES THE WARDROBE

## ITSELF, OF STUDIED SIMPLICITY



Nos. 2828/6-2829/6

The vest of the bodice and the front panel of the skirt meet in line to give the effect of a one-piece dress

No. 2728/6

If the material of a top-coat of conservative cut is wisely chosen, the coat can be worn for many occasions



Nos. 2992/6-2993/6

Two, four—are the pockets on the sports coat, and two holding the plaits on the separate skirt make six

No. 2924/6

A top-coat which, because of its simplicity, lends itself easily to home making, and is of assured style



No. 2891/6

For the price of one, come two patterns for waistcoats which may be developed in striped or plain materials



Nos. 2873/6-2874/6

This costume with its convertible collar and wide skirt finds special favor for requirements of sports wear



Nos. 2869/6-2870/6

Buttoned from low neck to low yoke, and with a skirt wide enough for comfort, this is a good sports outfit

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, or \$1 for the full costume, excepting No. 2891/6, in which are included the patterns of two waistcoats for 50 cents, No. 2883/6, in which are included six different sleeve patterns for 50 cents, and No. 2881/6, in which are patterns for a chemisette, revers, and two collar patterns for 50 cents. The patterns of top-coats are priced at \$1. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 140 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breems Bldg., London, E. C., Eng.



BLOUSE PATTERNS DESIGNED FOR ALL TYPES OF  
WEARERS AND ALL DEGREES OF DRESSMAKING SKILL



No. 2919/6

The coatee which covers this oddly collared blouse may do a similar duty over other blouses. The patterns for coatee and blouse included for 50 cents



No. 2918/6

To wear over the sheer lingerie frock returns the extra silk coat, oddly simple and new-old-fashioned



No. 2902/6

The return this season of blouses with puffed insertions and becoming ruffled revers has been justly heralded as a delightful and cool revival for summer



No. 2920/6

To cut back and collar in one piece is a new French device; here écreu filet inset in batiste could be run to the collar edge



No. 2880/6

Hemstitching marks the line where the blouse front and the collar are cut in a single piece



No. 2882/6

In this batiste blouse the ever-becoming ruffled revers are the more becoming for a black velvet ribbon laced in



No. 2989/6

Double-breasted, buttoned to the belt, collared half high, half low, and military in every line



No. 2921/6

In a simple batiste blouse, some one devised the mode of inserting a vest of tiny ruffles of footing, and making the cuffs to match



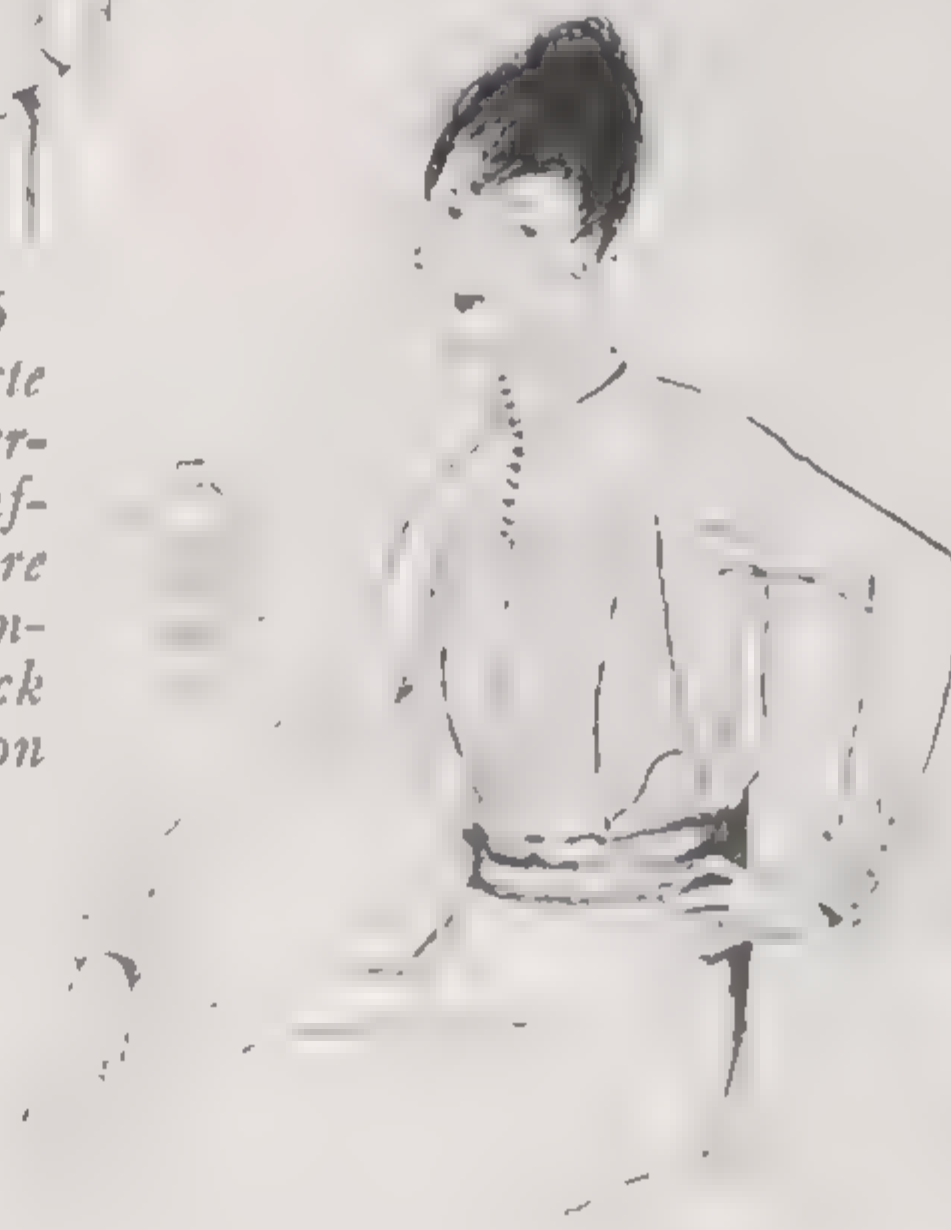
No. 2785/6

Made of the suit material with sleeves of chiffon or lace, such a blouse may take the place of a coat as warm weather approaches



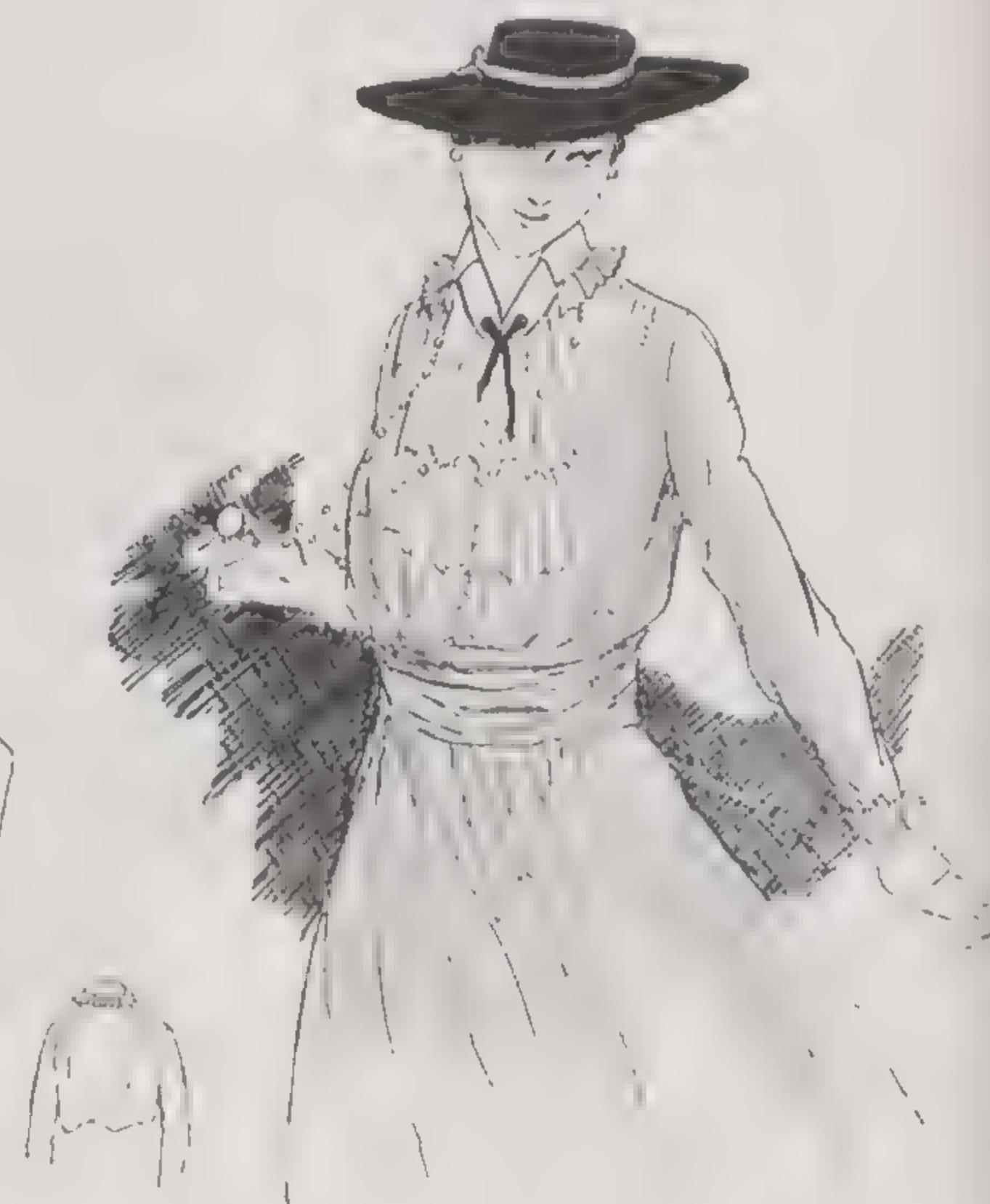
No. 2879/6

Flounces of lace or embroidered batiste have returned to fashion, and to keep such a blouse sheer these are combined with tub net



No. 2866/6

Hemstitching, even around the revers and plaited front, achieves a charming and tailored finish and, incidentally, a labor-saving one



No. 2922/6

Eyelets permit the black velvet ribbon the Parisienne wisely favors to drop from a low plaited collar over a double ruffled jabot



PLANNING THE CHILDREN'S FROCKS WITH A  
THREAD OF EMBROIDERY, A BIT OF SMOCKING,  
OR BUTTONS MORE THAN ARE NECESSARY



No. 2633/6  
Sizes 4 to 12 years  
The simplicity and the charm of this high-collared, smartly yoked coat is unusual



No. 2822/6  
Sizes 4 to 8 years  
The separate blouse of this boy's suit may be smocked or made with a plaited front



No. 2846/6  
Sizes 2 to 8 years  
Plaits in back of the collar could be omitted if the coat were of tweed or of homespun



No. 2843/6  
Sizes 2 to 6 years  
Cross-stitching in Servian colors is just the trimming for a frock of butcher's linen



No. 2841/6  
Sizes 2 to 8 years  
Colored crêpe at neck and hem, smocking in thread to match—the smartest of frocks



No. 2847/6  
Sizes 2 to 8 years  
Designed strictly for the business of hard use without the frivolity even of plaitings



No. 2845/6  
Sizes 2 to 6 years  
A play frock with the tiniest of smocked belt effects and a plait or two to grow in



No. 2182/6  
Sizes 2 to 6 years  
A wee bit of smocked yoke in front and back, and not a speck of trimming otherwise

The patterns illustrated on this page are priced at 50 cents each. The sizes are given under each illustration. Full description, material requirements, and an illustration are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., England



No. 2612/6  
Sizes 2 to 12 years  
Simple, smartly cut, with a reversible belt to be worn front or back as is desired



No. 2644/6  
Sizes 2 to 8 years  
Jacket, blouse, and trousers of this boy's suit come in the one pattern for 50 cents



No. 2645/6  
Sizes 2 to 8 years  
Gabardine in dull blue, spotless linen collar and cuffs—a play frock at its best



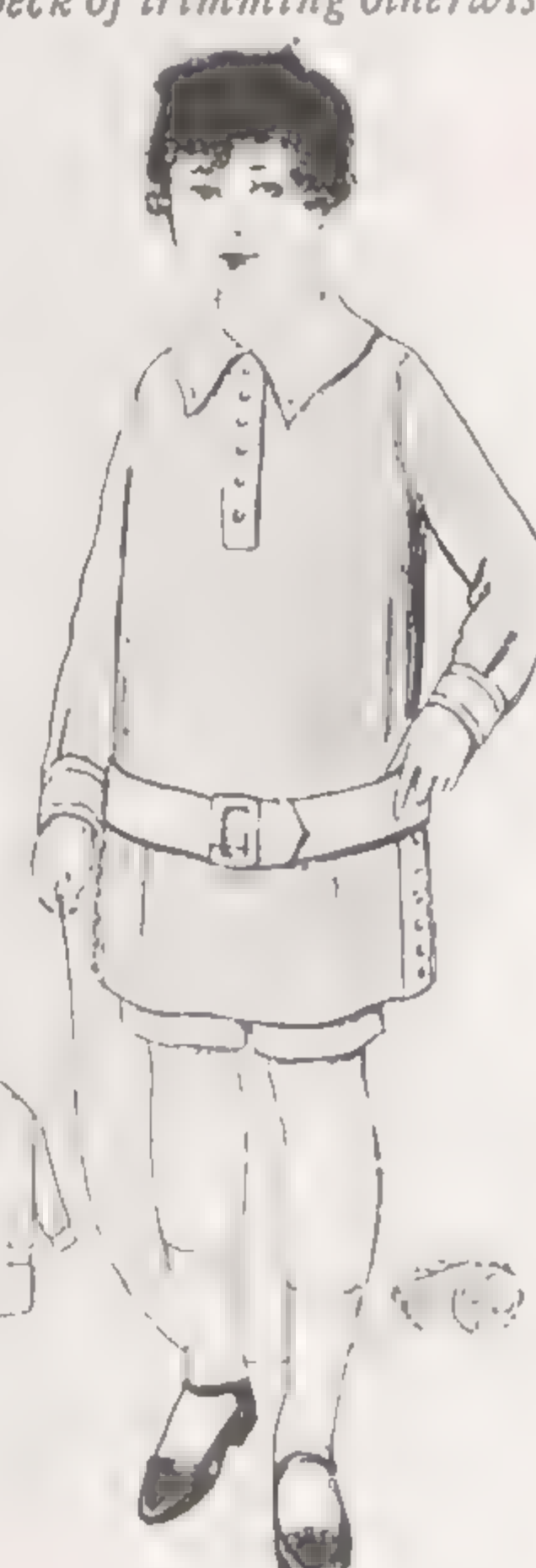
No. 2842/6  
Sizes 6 to 10 years  
A coat to be worn over different suits and belted in the approved double-belt fashion



No. 2638/6  
Sizes 4 to 12 years  
The kimono-cut jacket of flowered material may freshen many a last summer's frock



No. 2823/6  
Sizes 4 to 8 years  
So strictly collared and pocketed and trousered no boy but would delight in it



No. 2807/6  
Sizes 2 to 8 years  
With the pattern of a blouse that slips over the head comes a trousers pattern also





No. 2701/6  
A surplice negligée may be made of flowered crêpe, with a double, corded frill of net or lace for trimming on both neck and hem

No. 2889/6  
A novel waistcoat effect is introduced in this negligée which boasts sleeves and a back quite as unusually cut as the waistcoat

No. 2816/6  
A one-piece negligée is the simplest of all types to make, and this one with a tasseled train is remarkably graceful in line

No. 2808/6  
Clever cutting insures a fulness that falls here into graceful box plaits which are held in place by a girdle slipped through slashes

No. 2888/6  
Cut to simulate a jacket and skirt, but in one piece, is this negligée; an empire line is given by the girdle of velvet ribbon

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, are priced at 50 cents each, except those for the full length negligées, which are priced at \$1 each. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., and Rolls House, Breams Bldg., London, E. C., England

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No. 2978/6  
Three garments in one with but one shoulder strap; straight drawers, a shirt, and an underbodice



No. 2581/6  
Silk tricot or linen is suited for the development of this brassière, which fastens in the direct back with only one button



No. 2799/6  
An Empire model with a new sleeve and with a ribbon run through slashes at the high waist-line



No. 2582/6  
This pretty surplice brassière, which is suited in line to support the average figure, fastens in the back at the waist-line



No. 2586/6  
Here all trimming is eliminated save a bow to end the ribbon that fastens the top of the combination

No. 2977/6  
Plaited fans of washable net make of a straight, hemstitched combination the daintiest of garments



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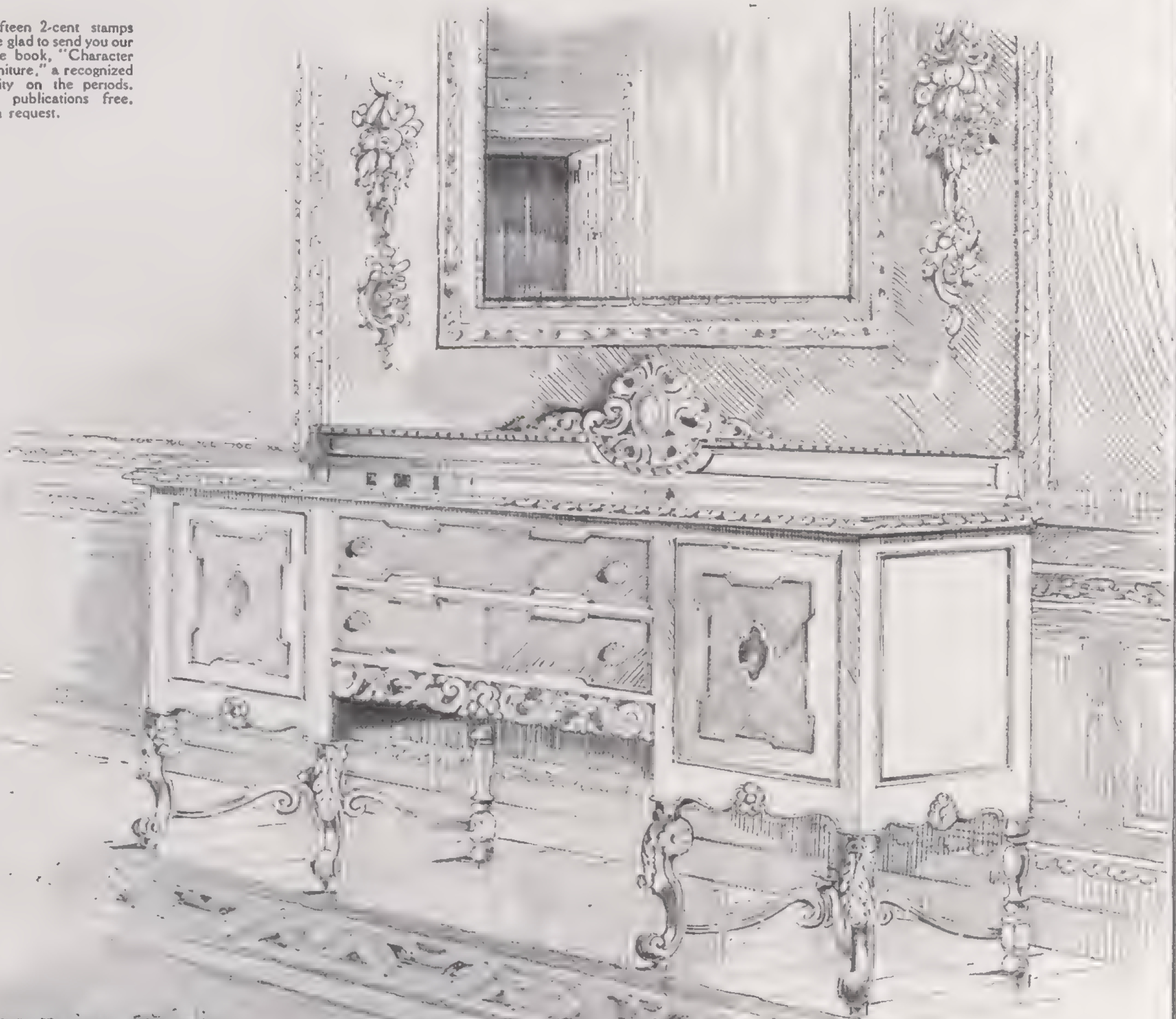
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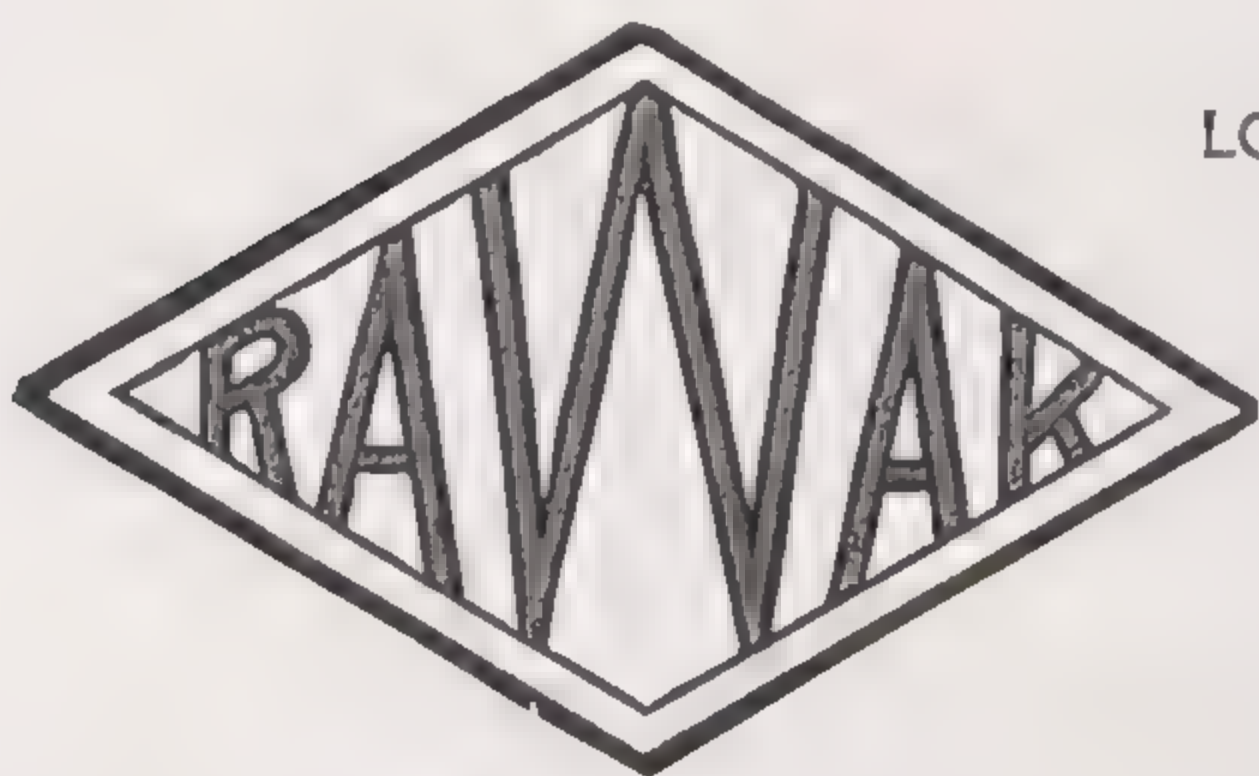
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*The charm of the pageant is doubled when a quiet pool reflects it, as in the pageant in Druid Hill Park, Baltimore. From "American Pageantry," by Ralph Davol*

## WHAT THEY READ

NEW things in literature have always attracted the interest of the young, and often excited the scorn of their elders. Changes in the form of English prose, for example, have usually been fought hard by the critics, mostly oldsters, though they have often commanded the enthusiasm of younger readers. Shakespeare in youth often imitated the euphuism of John Lyly, his elder by ten years, though in maturity he ridiculed Lyly and his imitators. Violent departures from the norm of English prose have never lasted long, and euphuism hardly outlived its inventor, who died, by the way, in 1606, just ten years before Shakespeare, so that the lives of the two were of the same length.

Shakespeare's "life after death" has considerably outlasted Lyly's, for only the curious in literature now read "Euphuism and His England," or even Lyly's plays, though a few of the lyrics are still delightful. Lyly, however, did one thing for English prose: he gave it the coherent and well-ordered sentence. Milton's Latinized prose, in which are locked away from most readers those noble masterpieces, the "Arcopagitica," the "Letter on Education," and the essay on "The Tenure of Kings and Magistrates," luckily found few imitators. A century later the French smoothness and elegance of Addison threatened to emasculate English prose, but it presently broke bonds and resumed its native masculine form.

Carlyle's extravagance of style, splendid though it was with imagination and humor, was too German to be accepted and imitated. John Addington Symonds attempted a curious experiment, the creation of a prose which should be strongly suggestive of color, but few cared for the attempt, and no one of importance imitated it. Even the exquisite prose of Walter Pater, which gives the sense of solicitous tendance by a deft servant who silently places air-cushions where they will ease every discomfort, tires the reader after a while, and Pater founded no school.

Now and then writers have attempted to save time and space by the omission of connecting words, and the use of short sharp sentences, but without pleasing even busy folks. A whole text-book in this style was written by an eminent college president, and a horror it was. It is the mystery of literature that while English prose in any generation seldom varies greatly from the normal, yet it may be said of almost any notable writer that the style is the man. He that will show us how to save one word in five, or even one word in ten, without turning the language into a barbarous jargon will deserve, if not the Nobel prize, at least the substantial gratitude of readers.

### THREE SIDES OF DRAMA

AMERICAN PAGEANTRY, by RALPH DAVOL, is a timely work upon a subject already popular and rapidly

becoming more so. The author is a journalist whose duties included seeing and describing many of the more recent pageants in this country so that he treats his subjects from the standpoint of personal experience. The work is historical, descriptive, and monitory, and will be useful to those who intend to produce pageants, as well as to those who desire to be informed concerning them.

The modern pageant may be defined as a visible manifestation of the community soul, a drama in which every one in the community has his place and use and in which every one must cooperate to insure success. This necessary cooperation of many people is perhaps the most prominent feature of the pageant,—the one which differentiates it most definitely from other forms of drama, and which promises the most valuable results for the pageant as a stimulant to united and harmonious community action.

Mr. Davol divides pageants into two kinds, academic and community. The former are produced by schools or colleges, the latter by the larger social units of communities as a whole. Pageants utilize history, art, science, poetry, music, dancing, and the harmonies of color. They appeal to imagination, religion, patriotism, the esthetic sense, and above all to the love of the community. The ideal pageant should contain realism, symbolism, and idealism harmoniously blended.

The pageant may claim to be the oldest form of dramatic presentation, the mother of the modern drama, for the earliest religious festivals were pageants in form, and the drama developed from them through the gradual substitution of the individual as the center of interest in the place of the community or of the episodes. In England, pageants have always been popular, but they seem to have been especially so in the Middle Ages and during the Elizabethan period. The rise of the Puritans with their dislike of amusements and displays then combined with other causes to produce a decline of pageants, almost an extinction. At the beginning of the present century they were revived and given a tremendous impetus by the pageant at Warwick Castle, and in the following years England may fairly be said to have become pageant mad.

It has been generally believed that the American pageant owes its inception to this English revival, but Mr. Davol points to a "pageant" at Marietta, Ohio, in 1888 as disproving this theory. Pageants had previously been produced at Merry Mount near Boston, in 1627, to the scandal of Puritan neighbors, and in Philadelphia by British troops during the Revolution. If we include processions, there are now numerous annual pageants in America, such as the Mardi Gras at New Orleans, the Veiled Prophet at St. Louis, the Mummers' Parade at Philadelphia. The Hudson-Fulton Parade in New York has also been called a pageant. But Mr. Davol well says that these processions,

(Continued on page 84)



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# WHAT THEY READ

(Continued from page 82)

though they may reach more people, lack the charm of background, dialogue, and human action, and fail to create the illusion of reality. At the Independence Centennial Celebration given a few years ago in Mexico City thousands of Mexicans, both of European and of Indian descent, reenacted the first meeting of Cortez and Montezuma. Almost countless types, costumed and equipped with absolute fidelity to the originals, were represented by descendants of the original actors in the event. There could not have been better materials for a marvelous pageant, yet the presentation was little better than a failure because the modern buildings of the city and the modern dress of the crowds caught the eye before the thin line of the procession and destroyed all illusion.

In contrast with this is the magnificent Grove Play of the Bohemian Club of San Francisco enacted by night in the fairyland of their Redwood Grove in California. This most widely known of annual dramatic presentations possesses many of the features of a pageant and is performed in a scene of such wonderful natural beauty that perfect illusion results. Mr. Davol holds that no pageant should be produced at night, but this is a point which one may question in view of the wonderfully beautiful effects of the electric and colored lights at the Grove Play.

There is prospect of a pageant of the American Indian at Denver next summer, to be organized and presented by the Indians themselves, largely for the purpose of revealing the real history of the race and its true place in the history of this country. The aim is to substitute the idea of the Indian as an intelligent and self-respecting human being for that of the savage desperado of the movies and Wild West shows.

The author of "American Pageantry" devotes separate chapters to the philosophy of pageantry, to its connection with the fine arts, education, patriotism, sociology, and morality. He also explains its technique and offers suggestions as to the choice of subject and of site, and the organization of committees and publicity. Finally he treats of the dialogue, costumes, music, dances, and the general presentation. He pays tribute to the pageant as the best teacher of old-time manners and customs yet devised and states his conviction that, if only for this reason, it is not a passing fad, but a permanent and important element in dramatic repertoire. It has been well said that only by studying the past can we hope to understand the present. The generations grow like fruit upon an eternal vine and we must examine its roots if we would define its product. In this attempt the pageant proves a valuable assistant. (Taunton, Mass.: Davol Publishing Company, \$2.50.)

**THE CHANGING DRAMA**, by ARCHIBALD HENDERSON, is a distinct contribution to our literature on the drama. The author prefaces his subject thus: "Within the limits set, this book is believed to be the first work yet to appear in any language dealing with the contemporary drama, not as a kingdom subdivided between a dozen leading playwrights, but as a great movement, exhibiting the evolutionary growth of the human spirit and the enlargement of the domain of esthetics." Though Mr. Henderson has formerly expressed approval of Mr. Clayton Hamilton's two admirable volumes on "The Theory of the Theatre" and "Studies in Stagecraft," he seems to have forgotten for the moment the existence therein of such chapters as "The Modern Social Drama," "Dramatic Art," and "The Theatre Business."

Mr. Henderson points out in the chapter on "Realism and the Pulpit Stage," that the most distinctive forms of drama

contributed by contemporary art are what he calls the "drama of immediate actuality," as illustrated by such plays as "A Doll's House," or "The Truth," plays wherein we recognize ourselves in the characters and our lives in theirs; and the "drama of intellectual content," wherein, as first in Ibsen, we come to realize that for the future the artist's attitude towards life must be redemptive as well as revelative.

The "drama of social implication," however, which Ibsen and Galsworthy have given us, Mr. Henderson believes to be passing over into the greater "drama of sociologic injunction," found in Shaw and Brieux, since the latter affirm instead of merely interrogate.

While we have progressed from the Greek idea of fatalism, Mr. Henderson agrees that we have its modern equivalent in our temperamental, biological, and social determinism. In "The Weavers," for example, we have an oppressed class struggling pitifully, dementedly, against a social condition which they can neither ameliorate nor remedy. But now "the individual has begun to take to heart the social doctrine that he is his brother's keeper"; the selfish ancient tragic terror has become softened into something which seems very like social pity and altruistic concern.

The static or normal drama Mr. Henderson defines as an impartial many-sided discussion of a specific problem or a definite situation, devoid of real action save that of powerful cerebration. But such drama does not preclude an infinitude of psychological action: soul struggles, bankruptcies of will, catastrophes of indecision, tragedies of passivity. It was Hauptmann who said that the drama was so much an expression of genuine mental activity that "nothing that presents itself, either outwardly or inwardly, can be excluded from this form of thinking, which has become a form of art."

The increasing democracy of the dramatic material is frequently emphasized. Reality has at last slain the epic hero. Nor does the "poetic justice" of crimes punished and virtue rewarded intrude any more as a dramatic necessity in the drama of an age conscious that innocent children suffer for the frailty of their grandfathers. But "poetic justice" seems negligible in the face of the infinitely more lofty ideal of courageous loyalty to the inevitable obligations of existence itself.

Technically, too, Mr. Henderson finds, with Mr. Hamilton, ample instances to refute both Aristotle's and Brunetiere's dictum that there can be no tragedy without a struggle, for he cites a dozen important modern plays which fall without the category of conflict, and nearly as many more outside the category of crisis.

In Synge's prophetic words, perhaps, may be found, Mr. Henderson thinks, the key-note of our future play-making: "On the stage one must have reality, and one must have joy." (New York: Henry Holt and Company, \$1.50 net.)

**THE THEATRE OF TO-DAY**, by HIRAM KELLY MODERWELL, collects an amazing quantity of new material from the theatres of many lands. Mr. Moderwell aims to describe and explain the new forces which have entered theatrical production rather than to analyze plays. The many fine illustrations of stage sets which adorn the book give added value to the already illuminating and interesting text. While he treats most thoroughly of stage equipment, painting, architecture, color, design, music, lighting, stylization, and organization in the theatre, the author finds it necessary to investigate also social theories and their economic connections, and, finally, to summarize national

(Continued on page 86)

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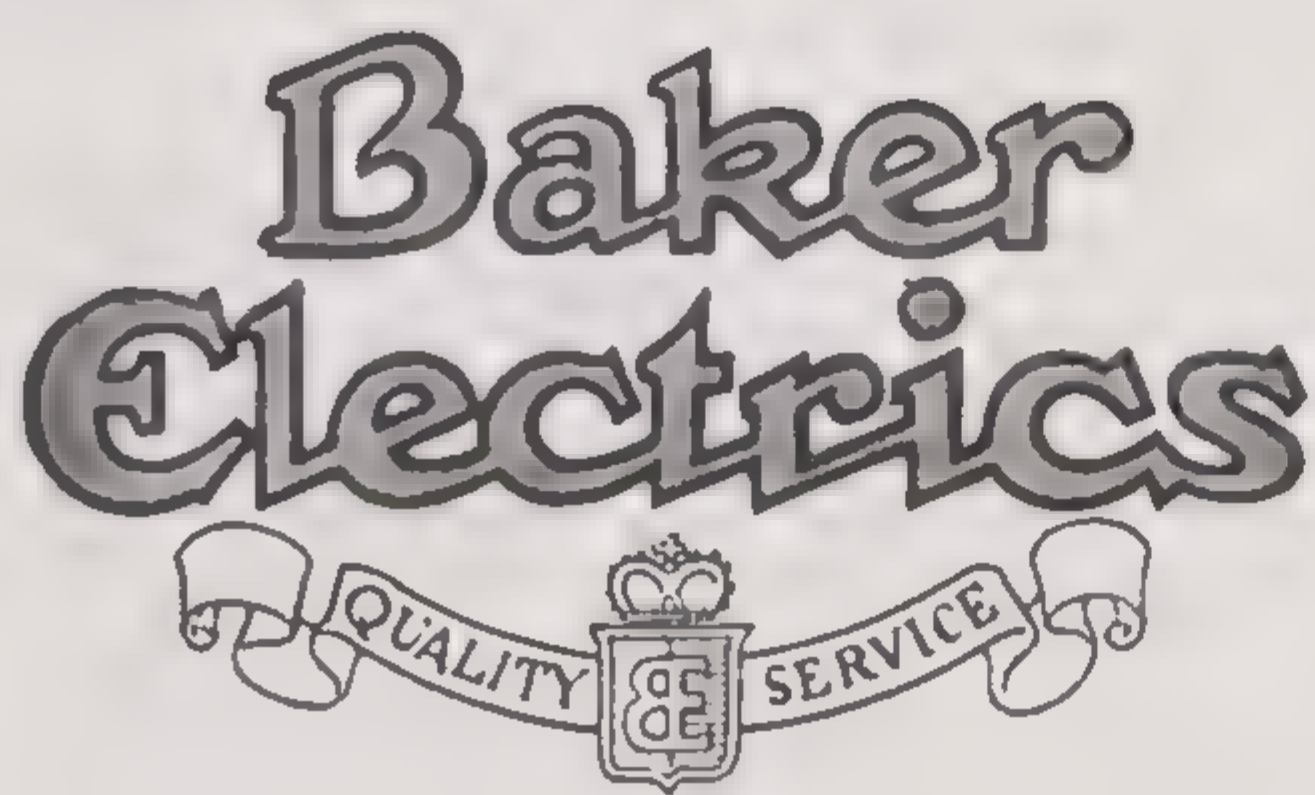
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## WHAT THEY READ

(Continued from page 84)

tendencies in dramatic literature itself. His concern is chiefly with the theatres of Germany and Russia, since these countries are doing the most important work along the new lines. He does not mean to belittle in any way the work done by the vigorous American theatre and its exponents, but the defects of our highly commercialized and speculative theatrical organization are laid bare in no uncertain way. In the chapter on Theatre economics Mr. Moderwell shows clearly how our unduly wasteful system can not be explained on the ground of increased expenditures of production, for the European theatres have all these new methods of scene designing, new stage equipment, and newer types of theatre architecture as well. But "An American manager prepares a theatrical production almost overnight, sinks thousands of dollars in it, demands immediate and ample returns, and puts it in competition with scores of similar companies." Conversely, the continental theatre owes its origin to a definite social demand. It has first economized severely and struggled to maintain itself against all sorts of pressure other than competition, and has rarely to spend for the items of rent and advertising more than one seventh as much as we do. We are extravagant also in many artistic nonessentials where the Germans, for example, save, and are thus able to devote a great percentage of their receipts to artists' salaries. The Germans prove, Mr. Moderwell says, that beautiful art need not be expensive art, and that great art need not be an art for the few.

But in our institutions the idea of speculation for private profit dominates considerations of democratic management or artistic quality. The author's diagnosis for this condition is wise indeed. Parasitism and the worship of luxury inevitably mean vulgarity and gaudiness in the art which expresses them. "If people continue to be complacent over the fact that the largest portion of their number is ignorant and overworked, then they will be complacent over stupidity and fatigue in the art that speaks for them. And if they pretend that all is well when they see preventable misery about them, then hypocrisy will give to their art sham beauty in place of true. . . . In the broader sense we can uplift the drama only by uplifting ourselves."

The student who is already familiar with the general nature of European drama will find the chapters on "French and Italian Dramatists," "The Russians," "The Drama of the Germanic Nations," and "The Imaginative Dramatists," particularly stimulating. The summaries of tendencies and personalities are most incisive. One can not praise too highly the extraordinary grasp of the prime characteristics in each man and play presented. In a single sentence Mr. Moderwell often expresses important critical views for which other writers require pages. But he does not try to cover the entire work of any writer or any country. Only the typical plays and playwrights are touched.

For a more detailed study of the literary side of the theatre—the drama itself—one is expected to turn to other books.

Mr. Moderwell has aimed primarily to present here the more mechanical and externally artistic aspects of the theatre, increasingly important as these now are. In the treatment of this field he is likely to have, for some time to come, deserved preeminence. He has made us acutely aware of the extraordinary and multifold advance that has been made in the last twenty years in the mounting and presentation of the most complicated of the arts. His specific information is enormous yet his style is always as clear and as interesting as narrative. This is the first adequate biography of the modern stage. (New York: John Lane Company, \$1.50 net.)



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John Masefield, whose new volume of verse includes "August, 1914," the poem of the great war, lives at Hampstead writing and—drilling

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## SONGS WITHOUT MUSIC

**PHILIP THE KING, AND OTHER POEMS**, by JOHN MASEFIELD, contains three narrative poems, one in dramatic form, a very beautiful descriptive and reflective poem entitled "August, 1914," and a short impressionist bit entitled "Watching by a Sick-bed."

The so-called poetic drama, "Philip the King," which is really a narrative of the defeat of the Spanish Armada as told at the palace of the king, has many passages of spirited beauty, as, for example, the story of the defeat as narrated by a messenger come from one of the vessels that escaped. The passages in trimeter are especially vivid and picturesque. The chief thing that justifies the term dramatic as applied to this poem is the indication of Philip's character; he is made to appear deeply religious, convinced of his mission to conquer the heretics, but resigned to the hand of God in defeat.

Of the other narrative poems, that entitled "The Wanderer" is rather a succession of sea pictures than a tale, and hardly elsewhere in his sea poems has the author been happier. The third narrative poem, "The River," tells with dramatic and descriptive power the loss of a vessel in the treacherous whirlpool and quicksands of a tropical stream. By far the most beautiful thing in the book is the poem entitled "August, 1914." It gives the author's impressions of a lovely peaceful English landscape on the eve of the call to arms. The beauty and pathos of this poem amply vindicate Mr. Masefield's claim to a high place among contemporary English poets. (New York: The Macmillan Company, \$1.25 net.)

**LOVE AND LIBERATION, THE SONGS OF ADSCHED OF MERU, AND OTHER POEMS**, by JOHN HALL WHEELOCK, will interest all who know those dug-up sonnets of Rossetti, those verses that Emerson vainly urged Whitman to omit from "Leaves of Grass," those marvelous little lyrics of Stecchetti (Olindo Guerrini) in the oft-printed tiny volume entitled "Postuma." Every poet must decide for himself how much of himself he shall lay bare to the world, and if he deliberately decide to lay bare the secrets of that other self which love grants him, he must expect to be misunderstood by many and condemned by not a few. Of course the poet may tell his critics that his poems do not deal with specific instances of personal experience, that he has not really invited the public into the marital chamber, that his

(Continued on page 88)





*The Place Vendôme and Rue de la Paix, Paris—where there is still the whiff of spring breezes and the golden sun of Paris, and where the couturiers are continuing despite the war, to produce the fashions of the whole world.*

This number of Vogue is full of Spring Hats! There could be no surer proof that this winter is nearing its end; but if additional proof were needed, you would have it in the *next* Vogue, the annual

## SPRING FASHIONS NUMBER

To read the next Vogue, indeed, is to find yourself in Paris; the transformed Paris of these unusual times. Undeterred by the war that rocks the world around them—the war that carried the advance guard of their enemies to their very gates—the great French couturiers have been designing new models as usual.

In their own important way, these couturiers have been carrying on the art and commerce of France. No matter where your own sympathies may be engaged during this conflict, you will hardly fail to admire the spirit of these Paris houses. Certainly, Vogue's Paris staff has gone about from atelier to atelier with ever increasing admiration. From the new models shown this Spring, Vogue has selected the best ones for reproduction in the Spring Fashions Number.

As we have made the rounds in Paris, so have we also made them in New York. Thus the Spring Fashions Number will, as always, present the best things from both cities, including both the extreme and the not-so-extreme. In selecting its fashions—which run the entire gamut of one's wardrobe—Vogue has considered not the price of the models represented, but only their smartness, their distinction and their practicability.

Once more let Vogue warn you that the supply of the Spring Fashions Number will be inadequate to fill all the demands made upon it at most book-stands. Rather than run your chances with all the other women who will want this number when it appears, make sure of it now by telling the newsdealer to secure *your* copy for you.



## W H A T T H E Y R E A D

(Continued from page 86)

praise of wedded love in tones of lyric ecstasy represents a minimum of what he has actually known, is the fruit of a generalizing imagination. Whatever the origin of these poems, the poet has expressed with singular power and beauty his sense of the high significance and absolute purity of human love, spiritual and physical. No doubt he means us to divine the spiritual as behind the physical, though now and then his praise of the latter becomes almost too suggestive. He habitually clothes his thought and feeling in figurative language, and it is his peculiar distinction that the figures of speech of this highly distinguished volume are always structural, never merely applied ornament. (Boston: Sherman, French & Company, \$1 net.)

**SWORD BLADES AND POPPY SEEDS**, by AMY LOWELL, is a volume of poems belonging to the so-called imagist school. Those who are old enough to recall the tempest of ridicule which for some years raged about Whitman's verse realize how much of toleration public and critics have since acquired to accept without violent protest the attempts of many recent versifiers. Miss Lowell's preface, a trifle defiant, and at one point rather more than a trifle arrogant, sets forth briefly her theory of poetry, and no one who reads it can deny the gravity with which she views her art. It was well that she should tell us why she writes in the manner she has chosen, but she might with advantage have expressed differently the opinion, "But many of us do not yet see that to write an obvious moral all over a work of art, picture, statue, or poem, is not only ridiculous, but timid and vulgar." We can not spare the "Ode to a Waterfowl," with its exquisite images of nature, its single sublime line, and its aptly appended moral, any more than we can spare the one perfect poem of Holmes, or the mystical sublimity of George Russell, that habitual dweller among the stars. The moral fervor of Whittier's "Ichabod" gives it a place among the great short poems, and, oddly enough, Matthew Arnold, who so strongly insisted upon the right of poetry to deal with morals, long anticipated the imagists in his exquisite "Strayed Reveller." When we can say with incontestable authority exactly what poetry should be and do, we shall be within sight of its definite abandonment by great souls as a means of literary self-expression. Let us hope that the imagists are not the last word in poetry. Meanwhile let us accept with thankfulness the best they can give us, reserving judgment, and remembering what Henry James wrote so acutely of Loti, the prose imagist, nearly twenty years ago.

Miss Lowell's verse is that of a woman keenly alive to the beauty of form and color in nature and in objects of art, and to the interest of human sorrow, pain, and passion. Her long opening poem is a succession of exquisite word-pictures in melodious verse. Many of the shorter poems in *vers libre* which immediately follow are distinguished for like charm. It will be hard to convince most readers that "A Tale of Starvation" can rank as poetry. "The Great Adventure of Max Breuck," the first in the poems classified under the fanciful title, "Poppy Seed," has all the virtues of the preceding poems, together with tragic power and genuinely moving passion. "Sancta Maria, Succurre Miseris" has in its italicized stanzas some of the loveliest lyric whiffs in any recent volume of verse. "After Hearing a Waltz by Bartok" is a fine piece of imagination couched in familiar rhymed stanzas. "The Basket," "In a Castle," and "The Forsaken" are tales in a form that Miss Lowell thinks has not before been attempted in English. They have rich melody of both prose and verse, and moving dramatic power.

These last-named attempts prompt a conjecture as to whether the author has considered that rare example of lyric prose, Lincoln's Gettysburg address. The last poem in the volume is the exquisite "In a Garden." (New York: The Macmillan Company, \$1.25 net.)

## A SINISTER AND A PLEASANT ROMANCE

**ANNE'S BRIDGE**, by ROBERT W. CHAMBERS, is a frank little romance, with a main situation resembling that in an earlier story by the same author. The journey by rail to Anne's Bridge is done in Mr. Chambers' best style, and lovers of rod and reel will enjoy his description of trout fishing. Those who know the mating habits of the trout will also find his account of the matter charmingly done. The youthful heroine is, of course, beautiful, distressed, and mysterious, but Mr. Chambers mercifully permits her to bite her lips only twice, so that they escape the mangling that befalls those of so many embarrassed young ladies and vexed young gentlemen of current fiction.

Everybody, of course, knows what the end is to be from the beginning of the story, for Mr. Chambers has not the hardness of heart that marks many current novelists who lead the reader on to the tenderest and most romantic of situations, and then ruthlessly and suddenly smash the whole combination and leave everybody as wretched as the most vicious misanthrope could wish. If you like a story that fairly drips with romance, and has a pleasant mid-Victorian end, by all means read "Anne's Bridge." (Sold with "Between Friends." New York: D. Appleton and Company, \$2 per set.)

**THE SECOND BLOOMING**, by W. L. GEORGE, in form a novel, in fact a tract against permanent monogamous marriage as practised in upper middle-class British society, concerns itself with a highly prosperous family of mostly uninteresting persons. The girls all marry as a matter of course and without being seriously in love with the prosperous and commonplace gentlemen who seek their hands. The women thus provided for in the approved fashion are of widely different types, and one of them is beautiful with distinction. In a few years her faithful husband, who has an insufferably vulgar method of addressing his wife, has ceased to interest her, and just at the moment of her "second blooming" she is accosted one evening by a singularly impudent and insistent man whom she lacks the moral energy to send about his business. This gentleman, whom conventional persons would call a blackguard, believes it his mission to teach love to disillusioned and sufficiently attractive wives. By the boldest insolence and the broadest flattery he wins this particular wife, and they carry on a liaison for three years, in the course of which, although the husband remains in the dark, the sisters vainly plead with the lovers to give over their little affair. When the lover is not actually making love he is presenting arguments against permanent monogamous marriage, and one takes it for granted that in these arguments one hears the voice of Mr. George. In the end the wife accompanies her lover to Spain, and there in a few weeks they discover that their romance is over. The disillusioned lady returns home, and resumes domestic life with the pleasant reflection that she has at last known real love. The three sisters agree in their closing conversation that marriage is pretty bad, but Mary, who has children and loves them, says that they help immensely, and believes there is hope even for wives. Mr. George has made a pretty squalid book to set forth his own squalid philosophy. (Boston: Little, Brown and Co., \$1.35 net.)

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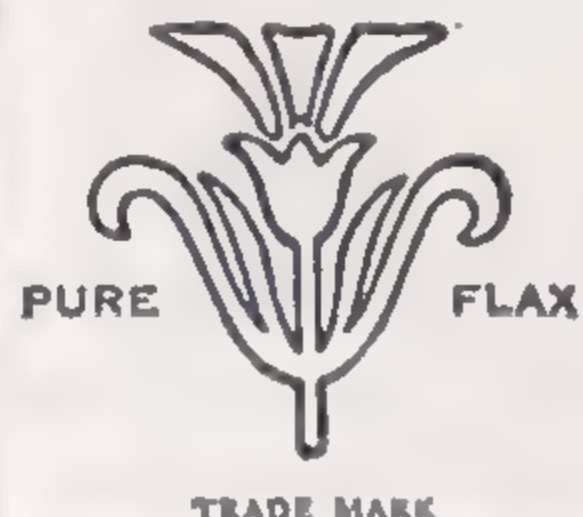
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## FANS BY ENGLISH ARTISTS

(Continued from page 48)

the people's dress that a soldier will not mount guard without his fan. In England it is used for all ceremonial occasions, and all over Europe it is a favorite gift from kings to queens. In some countries of the east the condemned man goes to the scaffold fan in hand, and in ancient Egypt the fan was a part of the religious ceremonies, so that the office of "fan-bearer" was a coveted honor.

### THE LATE CHARLES CONDER

Since the uses and meanings are so varied, it follows naturally that fans have been made of every conceivable material, in all shapes and sizes, and that the best artists of many times have delighted to decorate them. Since Watteau, whose delicate poetic art lent itself ideally to fan decoration, no artist of the western world has arrived at such perfection in the art as the late Charles Conder, whose fans have become treasures sought after by collectors. The Conder fan shown in the Louvre exhibition and illustrated at the lower left on page 48, was, unfortunately, not one of his finest ones, yet it gives a fair idea of the type of decoration which he originated. Conder's fans were more often framed than mounted and used.

His immediate followers have been legion. Chief among them are his friend, Mary Davis, designer of the fan in the lower right corner of page 48 (wife of Mr. Edmund Davis, famous for his financial genius and for owning a room decorated by Conder), and George Sheringham, who has lately felt the influence of Chinese art, as may be seen in the fan decorated by him, which appears in the upper right corner of page 48.

For many artists, the fan has been rather a pleasing shape in which they could arrange lovely patterns and compositions than a thing with individuality of

its own. In this manner Rosa Bonheur, Popelin, Detaille, Brangwyn, and even Gauguin, have used it, and thus Charles Shannon is using it. Few of the old masters understood the true meaning and use of the fan. Many covered their fans with topographical views, episodes in history, scenes from stories, and meaningless decoration, and though women have painted fans for centuries, not one has created a form of her own. Mrs. Davis follows Conder, and Miss Woolmer, going further back, copies the Greek, as shown in her fan at the top of page 48, in the middle.

### FIRST IN THE FIELD

In this generation, Stephen Haweis seems the only artist really to understand the fan and treat it, not as a wall decoration or a bit of bric-à-brac or as anything else but a fan. He has evolved new themes and carried them out in new treatments, and his work is really original. He depends to a great extent on the fascination of subtle color harmonies, and into each of his fans is woven some different emotional quality, some theme symbolical of some phase of real life. Elusive they are, in color and spirit, full of pure beauty and exquisite tones, and many a gown has been especially designed to go with a Haweis fan.

Aside from his fame as a decorator of fans, Haweis is a painter of note who has been represented in many important exhibitions, including the Panama-Pacific, and his work is in many well-known collections. Each of his fans is totally unlike the others, and all are as unique in their way as were those of Charles Conder. Unlike Conder, Haweis designs his fans to be used,—not to be hung in frames on walls, but to accompany the costumes of dainty ladies and fulfil the purposes for which fans were intended.

## SMART FASHIONS for LIMITED INCOMES

(Continued from page 49)

A spring suit which has delightful economic possibilities is suggested in the sketches at the lower left and lower right on page 49. The model is shown without the coat to reveal the attractive belt-and-bretelle arrangement which practically forms the waist. In the sketch on the right the model is illustrated in white serge—linen would do equally well—worn with a waist of Georgette crêpe. The waist itself is quite charming: the collar shows a happy compromise between the high neck and the low one, as it is made of sheer linen in a turn-over effect. It stands away from the throat and is slightly open at the direct front. Fillet lace is used in bands down the front and across the sides above the belt. The sleeves, which are set into the armhole, are finished with a band and a double frill, a seemingly extravagant finishing, but most effective.

### SKIRTS STRAIGHT, YET FULL

The skirt of this suit is shown again in the sketch at the lower left. It is a simple straight model laid in two box plaits over each hip with a pocket just to the front of them. Slight gathers are used across the back and front. Although there is as much as three yards in this skirt, it hangs in a straight line rather than a flaring one; this tendency is noticeable in the smarter French suits.

The little Eton fits close to the neck and swings outward toward the waistline; it dips a trifle in the back. The edges are trimmed with a band of taffeta of the same color as the material. If it is becoming, gray would be a practical as

well as a smart color for this season. This color would be particularly attractive with the white at the neck and with a white hat trimmed with black wings. A suit such as this is one that answers two purposes; it is tailored enough for ordinary street wear and yet has a hint of formality which makes it appropriate for wear at luncheons.

### TO WEAR AFTER SIX

Few attractive new wraps have been shown this spring. There is, however, a tendency, which is an outcome of the 1830 styles, to give the sloping shoulder-line as illustrated in the wrap on page 49. This wrap is one which could be easily made at home as the design is especially simple. Beige colored satin would be charming for it with the puffing of chiffon of the same color. The wrap also lends itself to a black and white combination; that is, black satin with a white puffing, or vice versa. Rather than a contrasting lining, the material itself should be used as this would make of it practically one of the double-faced wraps which are so unfailingly useful.

### ERRATUM

We regret that in the issue of January 15 we published an article on fox hunting over the signature of Edith Cénone Somerville. M.F.H. This article was not written by Miss Somerville, but by Mrs. Webb, a well-known huntswoman of County Kildare, Ireland.



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## ON HER DRESSING-TABLE

A PERFUME, a powder, a cream is unknown to-day; to-morrow every one is using it. One year "they," the mysterious, omnipotent "they," banted; last year "they" panted—from dancing; this year "they" take Russian oil. Sometimes these wild-fire sweeping fads are good, sometimes bad. Happily this last one is excellent, be one stout or thin.

Two or three years ago an English baronet, a senior surgeon in a great London hospital, attended in this country an international meeting of the Surgical Society. In his address he so forcibly presented the value of the use of mineral oil that the medical world at once adopted it with enthusiasm and satisfaction. Intestinal torpidity is a condition that gives rise to many of the ills to which mankind is heir. Indigestion and nervous dyspepsia bring lines to the face, rob the eyes of their luster, and bring about emaciation or flabbiness much more quickly than the hand of time. Exercise and care in choosing the food that is to run our human mechanism will not always produce the health we seek. A lubricant is often needed in addition, and it is found in mineral oil. This oil is purified paraffin oil, water white, limpid, tasteless, odorless, and neutral. Its action is purely mechanical and nothing injurious can result from its use. It is not affected by the juices of the body, it is not absorbed, it does not decompose, it is bland, soothing, inert, and yet wonderfully effective. Women who wish to take oil and yet find the vegetable oils too fattening can use mineral oil without fear.

### NOT ONLY A FAD

Other uses have been found for this oil by physicians and surgeons. The London doctor before mentioned uses it to prevent the formation of adhesions after surgical operations in the intestinal tract. Another doctor working in the recent Balkan Wars found that mineral oil proved an effectual dressing for wounds of all descriptions and was a strong healing agent. It is very valuable as a base for ointments and salves of all characters, and for applications for the hair and scalp.

It is important, however, that this oil be of the highest purity and neutrality, and oil of such grade can be obtained at the establishment of one of the best pharmacists in New York. His oil is procured from the wells of the famous Baku district in Transcaucasia, Russia, and is subjected to rigid refinement in the Belgian factories. It is put up in one-pint and one-half-pint bottles for \$1 and 50 cents and in capsule form in boxes of 24 and 48 each for 50 cents and \$1. Though full directions for taking this oil accompany each package, it is a better policy to have the dose regulated by a physician acquainted with one's case.

### A MORE GENERAL USE

It is an interesting and significant coincidence that this same pharmacist should have been using for a great number of years this same Russian oil as a base

for the several creams which he puts up. Aside from the healing properties of this oil its excellence lies in its power to hold in solution or suspension a wide range of medicaments, so that these creams will keep in all climates without deteriorating in any way. Five creams are prepared with this oil as a base—a rose cream, at once a nourisher and a cleanser, a benzoinated cucumber cream, a skin food, a bleaching cream prepared with hydrogen peroxide, and a massage cream. These vary in price from 25 cents for a tube to \$1.50 for a one-pound jar.

A toilet series which this man calls a specialty of his is scented with the fresh sweetness of roses. The fragrance of the articles is markedly delicate. The series comprises toilet water, 50 cents and \$1; extract, \$1 an ounce; soap, 25 cents a cake or three cakes for 65 cents; talcum, 25 cents; guest soap attractively wrapped, \$1 for a dozen cakes; cream, varying according to the size, from 25 cents to \$1.50.

### A DÉBUTANTE POWDER

A firm that has been very favorably known on account of the excellence of its cold cream now introduces a face powder with a new and special name. It is débutante powder and is as soft and fine as the skin of youth itself.

This powder comes in three shades, flesh, white, and brunette, and is put up in a novel box. In shape it is like the usual flat box for face powder but it is made of metal and has a sifter top. By this means waste is prevented, or at least reduced, as just the right amount of powder can be sprinkled on the puff, while with the ordinary box the puff must be dipped into the powder and it is nearly sure to take up more powder than is needed. This sealed metal box has also the advantage of preserving the delicate perfume of the powder and of excluding dust. It is well adapted to being carried in the traveling bag, as there can be no danger that it will be broken or that its contents will be spilled, and this is surely a rare pleasure for the traveler. With all these excellent qualifications, this powder, which is the result of the efforts of one of the best-known manufacturing chemists in the country, is purchasable for 25 cents.

One has a feeling of confidence and of interest in the perfumes, powders, and creams put up by chemists of recognized standing. One well-known chemist compounds refreshing creams which are exactly what their name indicates—creamy, not waxy, sticky, or gummy; and they are exquisitely scented, as well they may be, for this man prides himself upon the perfumes he makes. The unguent cream is especially good, for it not only cleanses like a cold cream but it has valuable nutritive properties. It comes in 50-cent, \$1, \$1.75, and \$3 sizes.

Note.—Those inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.





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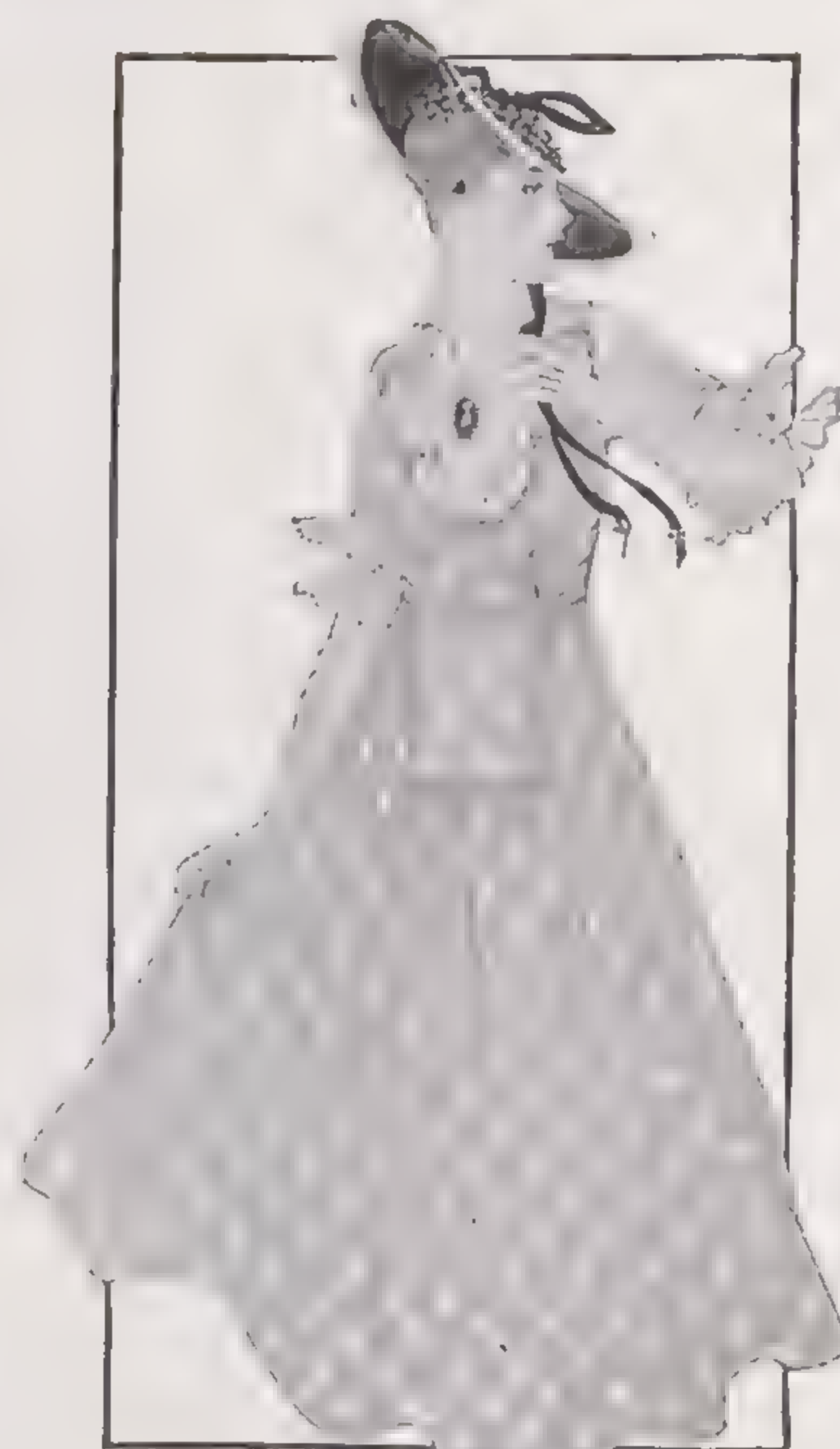
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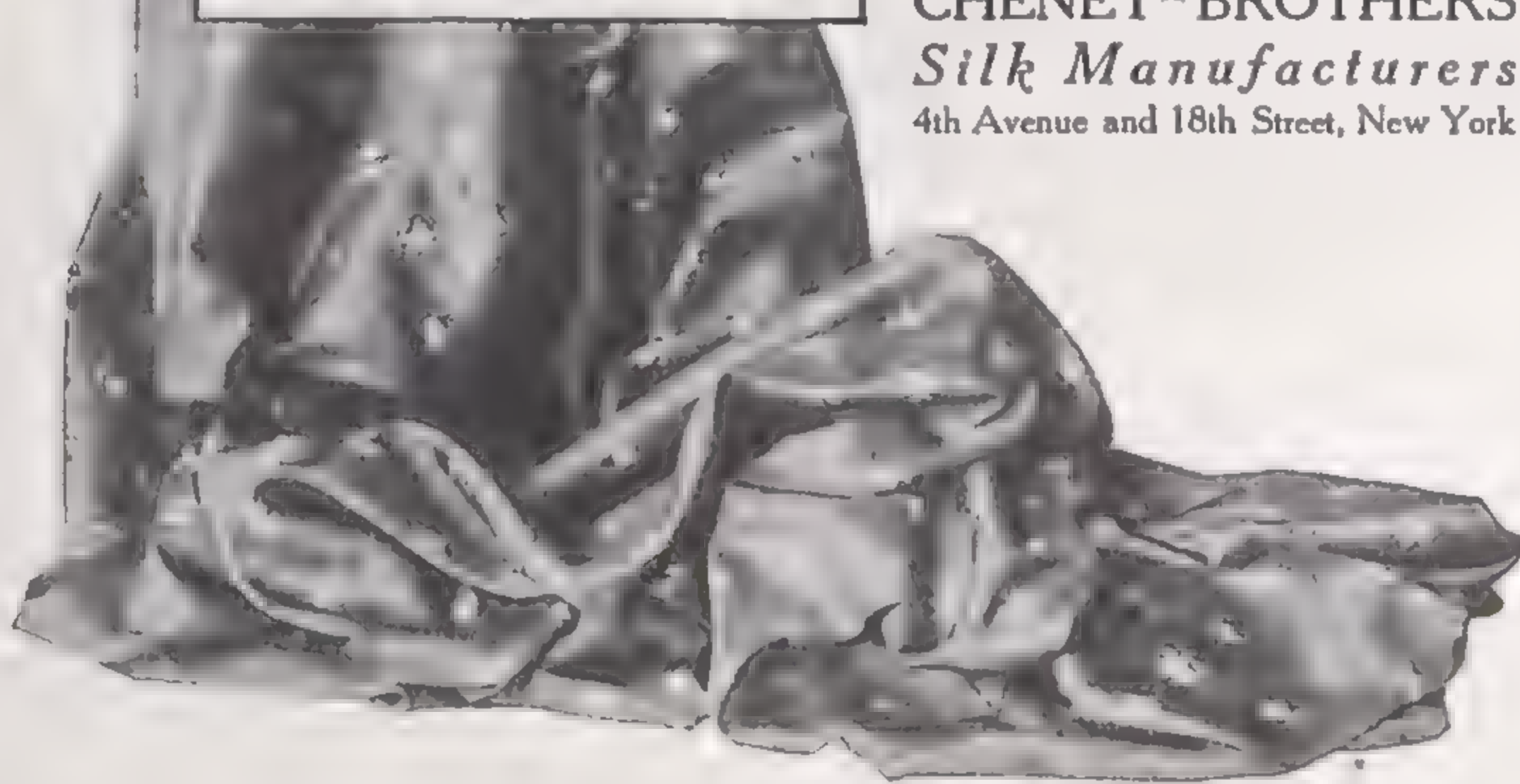
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*The war has brought many hardships, not the least of which is the temporary closing of the newly erected Free Hospital for Animals*

## NOBLESSE OBLIGE

WAR has brought sadness to many, both of high and low degree, even in this country, but perhaps none have suffered more peremptory hardship than the patients of the new Free Hospital for Animals in New York City.

Only last March the New York Women's League for Animals opened its new, splendidly equipped, \$125,000 building, and proclaimed to all the city that any sick animal would be cared for free of charge. Alas for the intentions of the members of the league! Among all the other hardships the war brought in its train, it brought the closing of the hospital.

### NO PUSSIES MEWING IN THE WARDS

After a few most successful months the hospital has been forced to refuse all new patients, dismiss those already under its roof, and even curtail its dispensary hours. Its resident veterinary is now there only from ten to twelve each day, the new ambulance has not been purchased, the box stalls for twenty-one sick horses stand empty and forlorn, no pussies are meowing in the cat wards, even the birds have flown from their perches.

On bright sunshiny mornings wistful urchins from the near-by tenements gather in the street outside the hospital and look in vain for their friends the horses, that exercised in the paddock. The daily operations in the surgical wards are over and done with. The diet kitchen is disused and electrical massage is temporarily suspended. There remains only the lethal chamber, where stray cats and dogs are put out of their pain. Every day four or five miserable little waifs are brought in from the street, given one last good meal, and then kindly hands put them out of their misery.

The "house physician's" report for August showed that fifty "patients" had been admitted to the wards and over seven hundred and fifty treated in the dispensary. The number had increased every month since the opening of the hospital, for lovers of animals learned that expert care would be given freely to any pet. Every driver in the Work-horse Parade, which annually takes its proud progress past the Mayor and city officials of New York, knew that the same women who had instituted the parade had opened this hospital where sick horses could be boarded and fed and made well again without expense.

Many a maiden lady of discreet years carried her parrot to the hospital to learn what diet Polly must have to brighten her

plumes, and how best to improve her temper and even her language. Solemn little boys with sad-tailed puppies under their arms came to put their pets in the distemper room, and equally solemn little girls inquired anxiously for the sovereign remedies for each of the nine lives of a precious cat. Rabbits were here, and canaries, even a monkey or two, and pet mice, the very smell of which had to be carefully guarded not to excite the cat patients. It was as if the Noah's Ark of nursery days had suddenly grown up and turned to real brick and stone, and all the stiff little wooden beasts had grown real too. Here they were, neatly arranged and ticketed, and happier than they had ever been in all their lives before.

Alas that this should be over now! With the first of September the war was on in grim earnest. In New York City the Stock Exchange had closed, and the necessary money for running expenses, about \$1500 a month, was hard to find. Finally the president of the league decided that for the present the hospital must close, not to reopen again until peace should return. With the cry of suffering humanity ringing loud abroad, there are few to listen to the plea of dumb animals at home.

### STILL ON DUTY

The league, however, continues to contribute a great and needed service. The diseases for which small animals are responsible are very considerable, and for the relief from these the committee is greatly responsible. The conditions of sanitation and humanity have been given careful attention in bird and animal shops, in poultry markets, and in bird and animal circuses. The educational and relief work in behalf of horses, is, however, most to be commended, as the horse is, in every sense, a bread winner. Outside of its hospital work, the league distributes fly-nets, light-weight bridles, and humane bits in summer, and in winter blankets, chest protectors, and ice shoes.

Mrs. James Speyer is president of the league, and Miss Ella Mabel Clark, Mrs. Cornelius C. Cuyler, and Mrs. Frederick W. Vanderbilt are vice-presidents. Among those on the advisory board are Mr. James Gordon Bennett, the Honorable Elbert H. Gary, the Honorable John Clinton Gray, Mr. William D. Guthrie, Mr. Archer M. Huntington, Mr. William Jay, Mr. John G. Johnson, Mr. Clarence H. Mackay, Mr. Ogden Mills, Mr. James Speyer, Mr. Frank K. Sturgis, and Mr. Alfred G. Vanderbilt.



"Her brow was like the snowdrift,  
Her throat was like the swan."

THESE were two of the personal attributes which made a woman immortal through a song.

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that your whole being vibrates health. I have helped 70,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

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My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense**. Fully one third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

The best physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work. Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

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I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood into them, which I purify by teaching correct breathing. I relieve such Ailments as

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I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

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Well made by skilled workmen, this new bag gives fullest value for the modest and popular price.

A

R

T

(Continued from page 47)

at the Winter Academy or at the various gallery exhibitions. Prominent among those works which made their first appearance at the Winter Academy were the "Gray Day; March," by Daniel Garber; "Oh Ye of Little Faith," by Emil Carlsen; the portrait of Alexander Ernestinoff, by Wayman Adams, which won the Thomas R. Proctor prize in New York; and Sergeant Kendall's "Penumbra."

Leopold Seyffert is represented by a keen portrait of Richard M. Cadwalader, Esq., well-planned and freely painted; Cecila Beaux shows a clever—rather over-clever—portrait of a father and son; Kenyon Cox contributed a vigorous, unconventional portrait of Maxfield Parrish. No charming child painted by Lydia Field Emmet was ever more delightful than little "Patricia," standing with a shy and dainty dignity befitting her name. Gifford Beal portrays summer light and holiday spirit with his usual skill, in a "Picnic Party," Philip Hale exhibits pre-Raphaelite tendencies in "La Donna Mi-Velata," Irving Wiles shows his skill in rendering the passing expression and spontaneous pose in a "Laughing Girl," and many another artist is worthily represented in this collection of four hundred and twenty-seven paintings and two hundred and nineteen sculptures, the work of three hundred and sixty-two artists.



Figures of saints, framed in carved and painted woodwork, form interesting details of the decoration of the Corpus Christi Chapel, by William Laurel Harris

derived from Indian art this year; an interesting fountain by Sherry E. Fry; the usual collection of work from the American Academy in Rome; and some excellent metal work by Samuel Yellin were among other exhibits of note.

The freedom and joyousness which characterize American mural decoration were well exemplified in the Architectural League Exhibition, not only in the paintings for the Panama-Pacific buildings, but in many decorations for permanent public buildings and private residences.

There seems, as a matter of fact, to be more vitality in the American mural painting to-day than in painting of any other type. The great numbers of buildings erected by wealthy corporations, the many national memorials, and, more than all, the widespread and rapidly increasing love of color, all contribute to the development of this field of painting.

First among the mural paintings shown this year may be mentioned "The Westward March of Civilization," by Frank Vincent Du Mond, illustrated on page 46. Something of our American keen air and clean wind, of freedom, unhampered vigor, and sturdy independence

runs through these paintings of delightful color and spirited rhythm.

Among the decorations for a private residence was a beautifully decorative wall panel designed by Barry Faulkner for the residence of E. A. Holter, Esq., Mt. Kisco, N. Y.; the wall paintings by Edwin H. Blashfield for the house of Everett Morss, Boston (one of which is shown on page 46); the mural paintings on wood by J. William Fosdick, of scenes from the life of Jeanne d'Arc; and the effective "Peacock Decoration," by Josephine Paddock. Robert W. Chanler contributed three of the unique screens for which he became famous, and Edith M. Magonigle showed some original decorative panels.

## THE ARCHITECTURAL LEAGUE

Architects, sculptors, and mural painters had their innings for the year in the exhibition of the Architectural League, held in the Fine Arts Building, New York, City, from February 7 to 27. Sculpture and mural decorations for the Panama-Pacific held a prominent place in this exhibition.

It requires a considerable effort of imagination to place these works in the setting for which they are intended and to recognize the relative unimportance of detail and surface finish, and the effectiveness of bold massing, clear color, and emphatic design. Granted the imagination, however, one finds a delightful freshness of interest about these works in which the artists, freed in large measure from the exactions of technique, work on broad lines, aiming at the expression of the main idea and the impressiveness of the general effect.

Perhaps the most ambitious of the Panama-Pacific sculptures was "The Fountain of the Earth," designed by Robert Aitken, to whom was awarded the Architectural League medal of honor for sculpture. In this work of massive dignity, an unusual treatment has been adopted for the side panels, which consist, not of reliefs, but of effectively grouped figures in the round, forming an interesting composition of sculptured masses and open spaces.

Works of great beauty which are destined for the Panama-Pacific Exposition are the inspiring figure of the "Genius of Creation," by Daniel Chester French, and the four reliefs for the "Column of Progress," by Isidore Konti, which are illustrated on page 46.

A finely spirited horse and rider by Henry M. Shrady, intended to form part of a cavalry group on the Grant Memorial in Washington; eight of the distinctive sculptures of Paulanship, apparently

## CALENDAR OF EXHIBITIONS

### NEW YORK

**Fine Arts Building.** Sixteenth annual exhibition of the American Society of Miniature Painters, from March 20 to April 25.

**Spring Exhibition of the National Academy of Design,** from March 20 to April 25.

**Freund Gallery.** Ten decorative paintings by Angelica Kauffman from the collection in Rathfarnham Castle, Dublin, for the benefit of the American Ambulance Society of Paris, from February 13.

**MacDowell Club.** Bimonthly exhibitions of the work of American artists beginning the first and fifteenth of each month.

**Metropolitan Museum of Art.** Riggs Collection of armor and metal work opens on January 25 for permanent exhibition.

**Photo-Secession Gallery.** Exhibition of the work of John Marin, from about February 15.

### NEWARK, N. J.

**The Newark Museum.** Exhibition of the china and pottery of New Jersey from 1685 to 1876, from February 1 to March 14.

### PHILADELPHIA

**Pennsylvania Academy of Fine Arts.** Annual exhibition of contemporary American painting and sculpture, from February 7 to March 28.

### SAN FRANCISCO

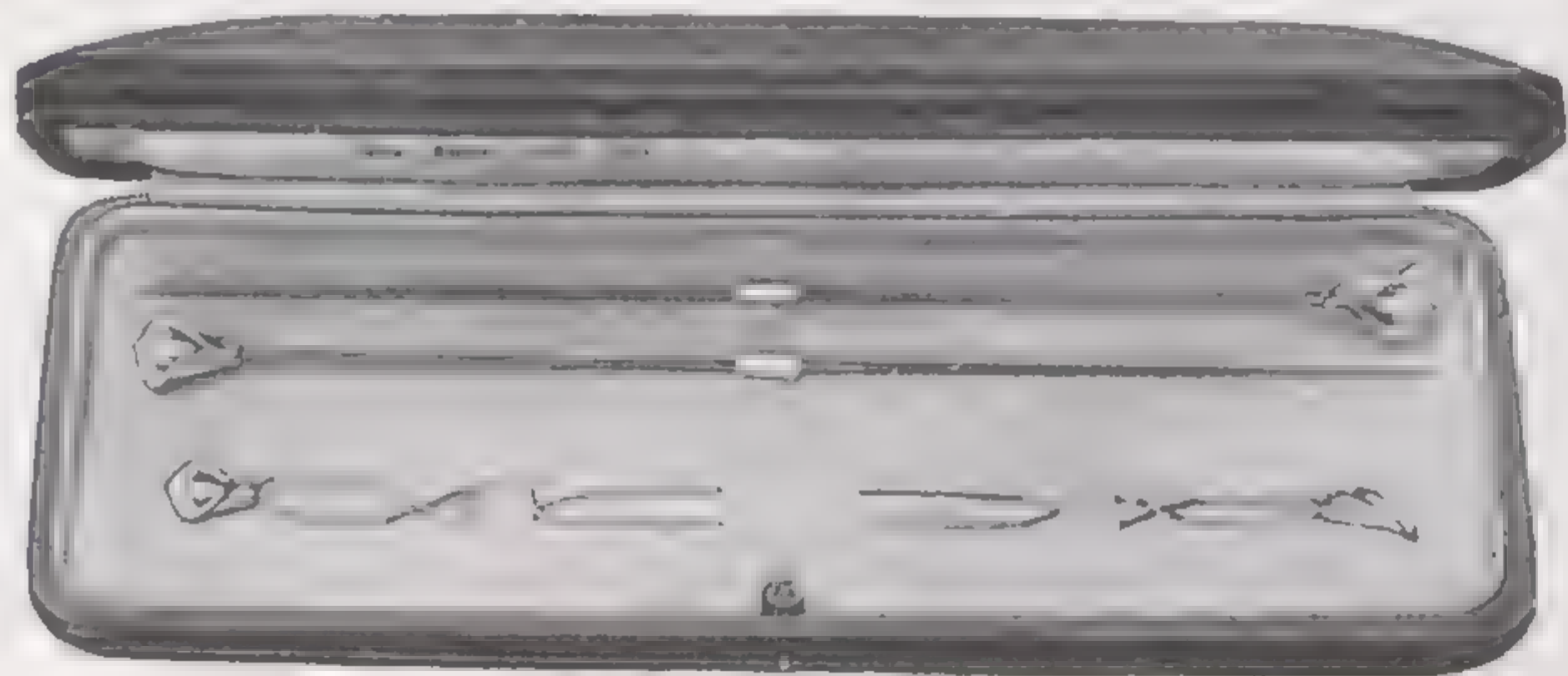
**Panama-Pacific Exposition.** Exhibition of contemporary art, foreign and American, from February 20 to December 4.

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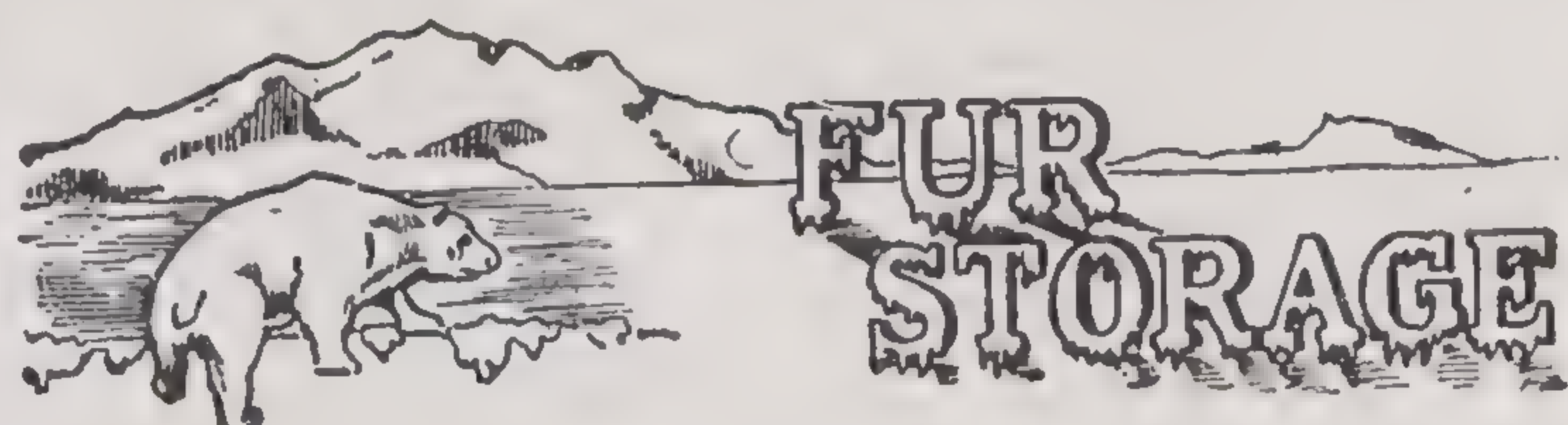
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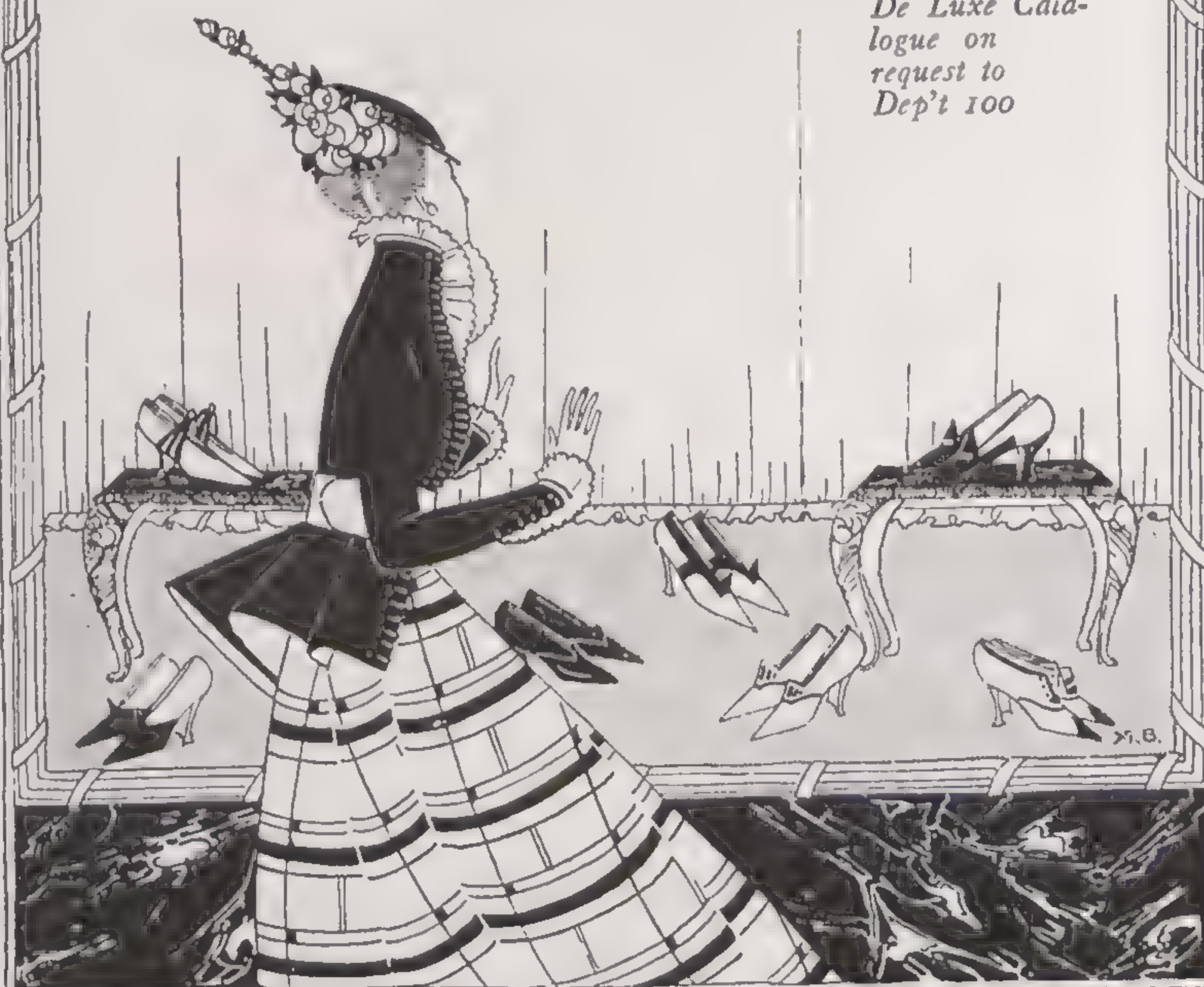
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Photograph by White  
In this scene from "War Brides," the one-act play—or shall we say sermon?—with which she made her debut in vaudeville, Nazimova, as Joan, hears that her husband has been killed in the war, and finds the business of motherhood, that of providing future soldiers, not enough to live for. Mary Alden is the sister and Gertrude Berkley the mother

## SEEN on the STAGE

(Continued from page 63)

when an actor in the "apron" sweeps his arm toward the galleries and says, "You see the Coliseum over there," the spectator sees it much more really than if it were photographically represented on a backdrop hung behind a picture-frame proscenium.

Several of the most important incidents are acted on the "apron," without any reference whatever to a scenic setting. Mr. Barker uses scenery only when scenery is needed; and a public more accustomed to the method of Pinero than to the method of Marlowe will be surprised to be reminded of the fact that scenery is frequently superfluous. The jungle is suggested by a dangling curtain, decorated with a fantastic intertanglement of lines and colors; but this mere suggestion is more satisfying to the imaginative spectator than any forestry of canvas trees and cotton rocks, ineffectively designed to cope with actuality.

But any critical analysis of these two productions should close with a quite uncritical tribute to Mr. Barker for the sheer joy that he has somehow managed to contribute to the adventure of going to the theatre. Not every play is easy to see, and those who pay money for their tickets must often wish to have their money back; but all who have been privileged to witness the work of this great artist of the theatre must be moved to step up to the box-office and pay their money out a second time.

#### MR. MANTELL'S REPERTORY

**T**HE public owes a debt of gratitude to Mr. Robert B. Mantell for the maintenance of his Shakespearean repertory. This repertory includes the great parts of Hamlet, Macbeth, Othello, Iago, Lear, Shylock, Romeo, King John, and King Richard III. There is no other actor in the English-speaking world who keeps so many of these characters constantly before the theatre-going public.

Mr. Mantell is a talented and practised actor. Since the death of the great Austrian, Adolf von Sonnenthal, he has remained the only satisfactory exponent of the most difficult of acting parts, King Lear. His crafty performance of King John is also, at the present time, unique. His Othello is excellent, and his Macbeth is satisfactory. He is less happy as Romeo and Shylock; and his Hamlet, though scholarly, is not inspired. But, at his

worst as at his best, Mr. Mantell may always be counted on to give an adequate performance; and he presents so many great plays that the theatregoer of the present day might never see at all except for his beneficent activity that it does not seem illogical to agree with Mr. William Winter in hailing him as "the legitimate leader of the American stage."

It has been objected that Mr. Mantell's supporting company is not so good as it might be. To be sure, there are no great actors in his organization; and yet they always manage somehow to give a competent performance of their parts. His company, for instance, is far superior to that which supported Sir Johnstone Forbes-Robertson, a year ago, in his farewell performances of Hamlet, Shylock, and Othello.

The method of production employed by Mr. Mantell is the Victorian method of imposing realistic scenery of the picture-frame variety upon a romantic dramatist who planned his plays in accordance with the different conventions of the platform stage. This method—which, even in its heyday, in the hands of Henry Irving, was anachronistic—has been discarded by the advocates of "the new stagecraft," as any one may see by comparing any one of Mr. Mantell's productions with Mr. Granville Barker's realization of "A Midsummer Night's Dream." Yet, old-fashioned as they seem in the light of what is now being shown upon the stage, Mr. Mantell's productions are adequate according to their kind—which, the theatregoer should remember, is the kind that was rendered illustrious by Edwin Booth; and nobody can witness any one of his performances without coming away with a vivid sense of the disparity between the greatest of all dramatists and the popular playwrights of to-day.

#### "THE RENTED EARL"

**I**N "The Rented Earl," Mr. Salisbury Field—co-author, with Margaret Mayo, of the popular farce, "Twin Beds"—has furnished Mr. Lawrence D'Orsay with an opportunity to repeat that single and singular performance that has been familiar on the American stage since the days of "The Earl of Pawtucket."

It is not necessary to describe the part that Mr. D'Orsay plays. It is the same (Continued on page 102)

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\$3.65 the pair; 3 for \$10.00. Finest French Silk Stockings in black or colors. Open work and embroidered; open work, fancy clocked and ribbed. Were \$5.00 and \$6.50 the pair.

Lot 16  
\$1.65 the pair; \$9.00 1-2 doz. Thread Silk Stockings in black or white, with black, white or colored clocks. Were \$2.50 the pair.

Lot 29  
\$2.95 the pair; 3 for \$7.50. Fine French Silk, French Silk and Lisle, and best domestic Silk Stockings. Plain, hand-clocked, open work and fancy. Were \$3.50 to \$4.50 the pair.

Lot 95  
\$.95 the pair; \$5.00 1-2 doz. Thread Silk Stockings. Black with lisle tops and soles; also colors in all-silk or with lisle tops and soles. Were \$1.35 the pair.

### SOLD IN HALF DOZENS ONLY

Lot 22  
\$2.25 1-2 doz. Were \$4.00 1-2 doz. Lisle thread and fine cotton hose. Light and medium weights in black or white.

Lot 19  
\$1.95 1-2 doz. Were \$3.00 1-2 doz. Lisle thread and cotton hose. Light, medium or heavy weights in black or white.

Lot 13  
\$1.35 1-2 doz. Were \$2.00 1-2 doz. Cotton and lisle hose in black or white, medium or heavy weights.

### FOR MEN

Lot 65  
\$1.65 the pair; \$9.00 1-2 doz. Many kinds of high grade Silk Socks. Black and colored. Plain, hand-clocked, accordion ribbed and fancy. Also colored French Silk and Lisle. Were \$2.50 to \$3.50 the pair.

Lot 59  
\$.95 the pair; \$5.00 1-2 doz. Good weight and excellent wearing Silk Socks, in black and colors, with lisle soles. Were \$1.35 to \$1.75 the pair.

### SOLD IN HALF DOZENS ONLY

Lot 25  
At \$2.25 1-2 doz. Were \$3.00 and \$4.00 1-2 doz. Lisle thread Socks in black, white, tan, smoke or navy in medium weight. Black only

Lot 60  
At \$1.60 1-2 doz. Were \$2.00 and \$3.00 1-2 doz. Lisle thread Socks in medium weight. Black only

Other specially limited lots at greatly reduced prices.

Illustrated catalog sent on request.

When ordering by mail, please state lot number, size and color desired with special designs or clockings if wanted.

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EXCLUSIVE HOSIERY  
448 Fifth Avenue at 39th Street  
588 Fifth Avenue at 48th Street  
NEW YORK CITY



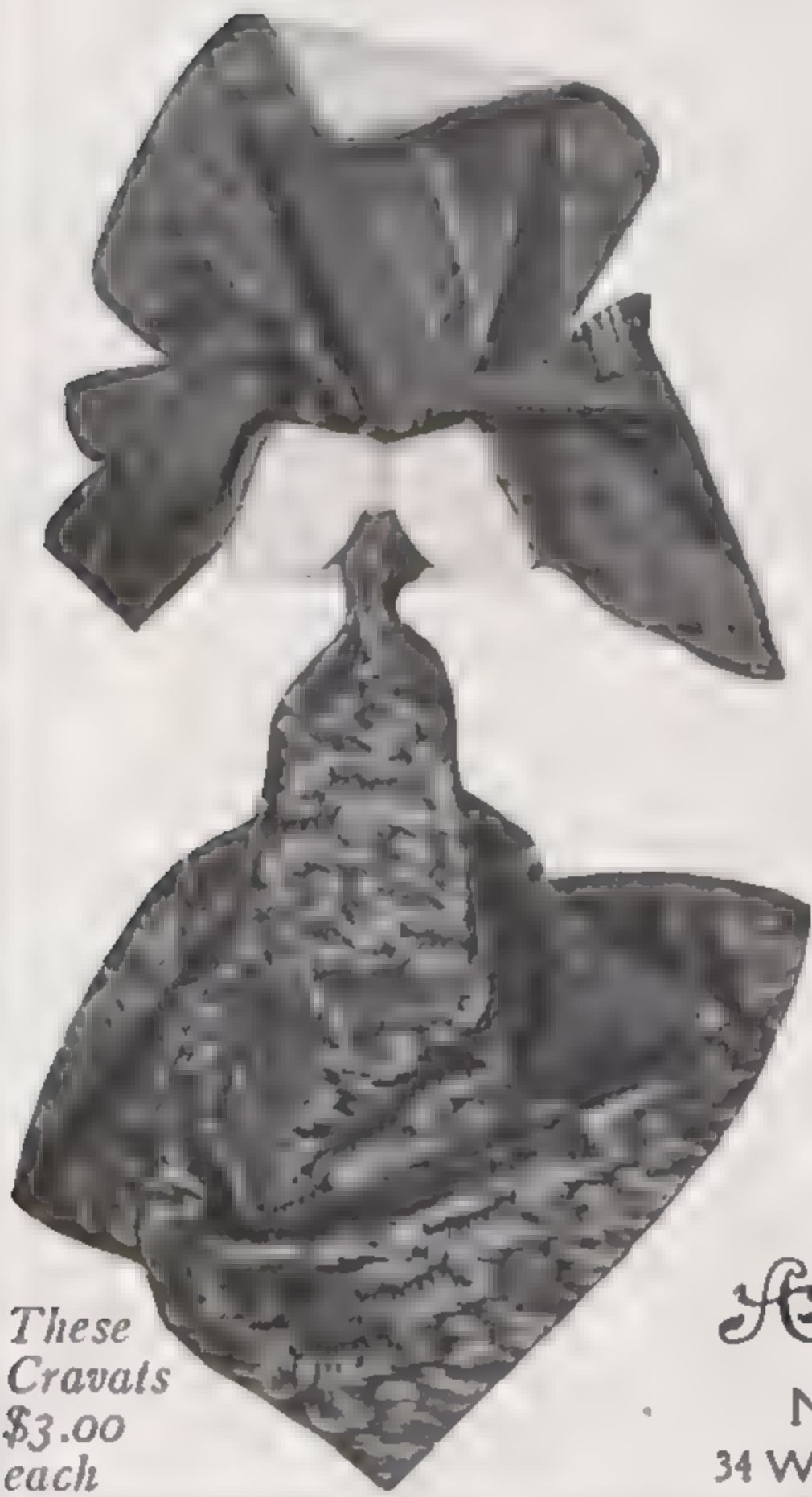
## Easter Suggestions

## Sulka Cravats

Made of the handsomest Parisian Silks. Their note of distinctiveness is easily recognized.



These Cravats \$3.50 each



These Cravats \$3.00 each

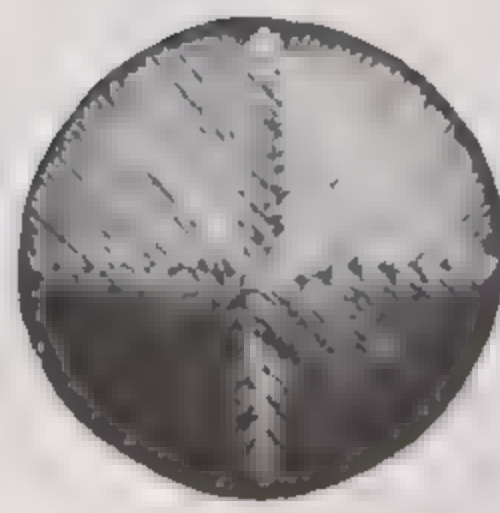
We make a Special Feature of our \$3.00 and \$3.50 Cravats.

If inconvenient to visit our Shops, orders by mail will receive our prompt attention.

Illustrated Easter Booklet Sent on Request.

**A. Sulka & Company**

NEW YORK 34 WEST 34th STREET PARIS 6 RUE DE CASTIGLIONE



With gold thread tracery a flat gold thread button is effectively used



New triangular and oval and semi-oval shapes in ivory and celluloid buttons from Rothschild Bros. & Co.



One of the latest—ball-like and crocheted in gold thread with ridges

## BUTTONED IN FASHION

IN the new suits and dresses buttons already figure prominently. There is more favor accorded them than heretofore, and since they have been introduced as a trimming as well as a necessity, greater attention than ever is being paid to their designing. There has not been a large supply of buttons from abroad, but some very good work has been done in this country and some inspiration has been gained from the few importations.

For coats and suits celluloid buttons are to be used in rather larger sizes than formerly, in black and white or in all white, black, or gray. Of course, there is much variety in sizes and there are many good color combinations, such as green with white or brown with beige, for suits or dresses of these colorings. Good shapes in buttons are illustrated at the top of this page. The rather odd shapes such as the diamond or oval are smarter than the more usual ones.

overlay of ivory. This is a square button which may be placed squarely on the material or diagonally. The little odd-shaped button of ivory with the black dots is particularly good where a braid loop is used as a fastening, or it may form a decorative trimming.

## ODD METAL BUTTONS

Owing to the agitation there has been about military effects, metal buttons sprang up and are being shown in various tubular, ball, and oval shapes, as well as some square ones. They are used to some extent, but it is not thought likely that the military idea will be particularly smart in any exaggerated designs in which the buttons would play a considerable part.

Cloth-covered buttons, which are generally made to match the suit, will continue to be used by smart dressmakers. In a few instances they will have stitchery work on the top to bring out any contrasting color which is in keeping with the color scheme of the coat or dress. There are also some jet buttons being used, but having been introduced last season, they are no longer particularly smart.

For the cotton fabrics and for some of the lighter silks the crocheted buttons will again be used, and are even in greater demand this season than last. The cotton-crocheted buttons in white or solid colors

(Continued on page 102)



Cotton-crocheted and pear-shaped with the bulging heavy end colored



One of the newest and smartest buttons is three-cornered and of silver thread

## TRIANGULAR IVORIES

The tubular buttons shown this season are effective as trimmings for belts or for coats, especially in gold or silver finished metal. Buttons in black and white which will be especially popular are those of ivory. Two particularly smart ones are illustrated in the group above. One of severe black and white lines is in the design of a domino, with the lower part of black and the



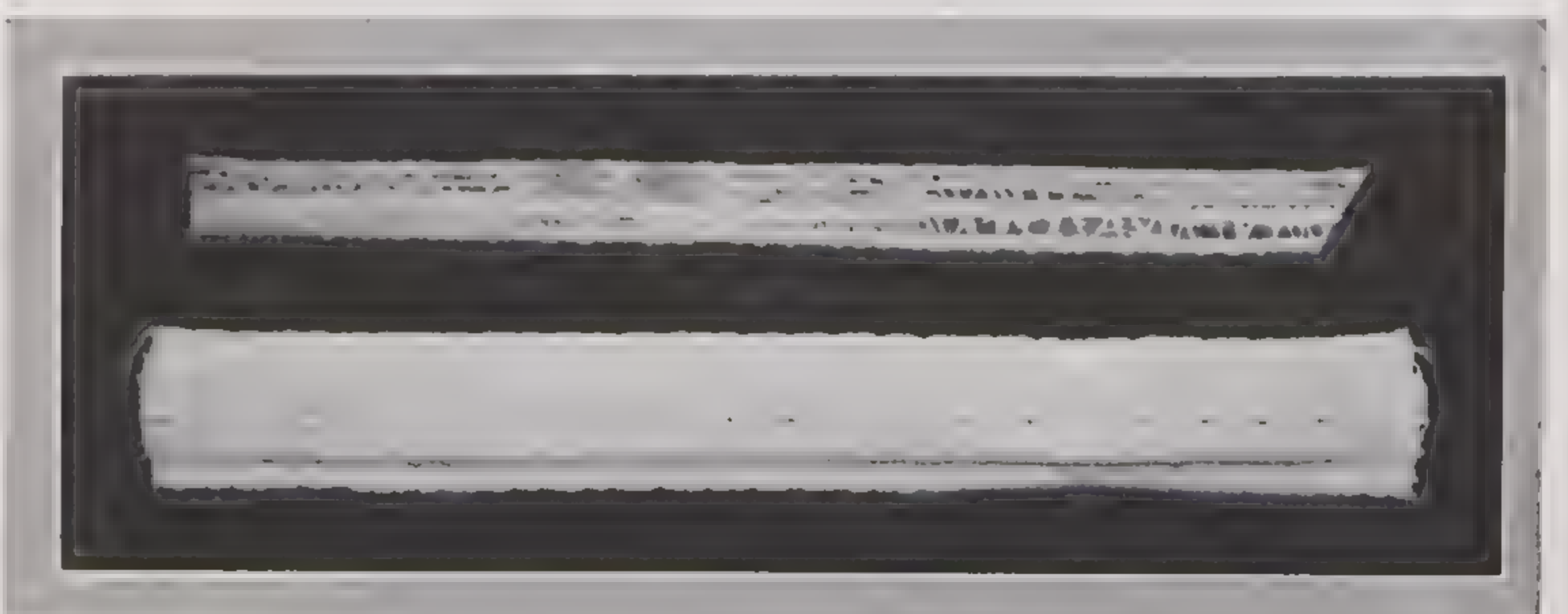
A cup-like button, white and blue and of cotton crochet



Oval and crocheted in gold thread. All crocheted buttons from Joseph W. Schloss Co.



A white ball with a flattened top, yellow and black



Strips of turkey quills joined together give place in the joining for sewing and take the name castlebone



125-1 Soft Milan or hemp in all colors



56-3 Two toned hemp, with wide flange facing, and ribbed silk trimming.



167-1 Crushable hemp, with two toned underbrim, in all colors.

## "Sport Hats"

by

**C. M. Phipps, Inc.**

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SMART SHOPS FEATURE THIS LABEL





## Mothers: You need our Style Book!

It will show you how to clothe your little ones in the height of fashion and with true economy.

### Ford & Allen Man-Tailored Wash Suits

#### For Vogue Mothers

Fashion leaders all over the world rely upon us to clothe their boys and girls, and to select materials and colors that wear, wash, and delight the eye. "In style, workmanship and material they are immeasurably superior."

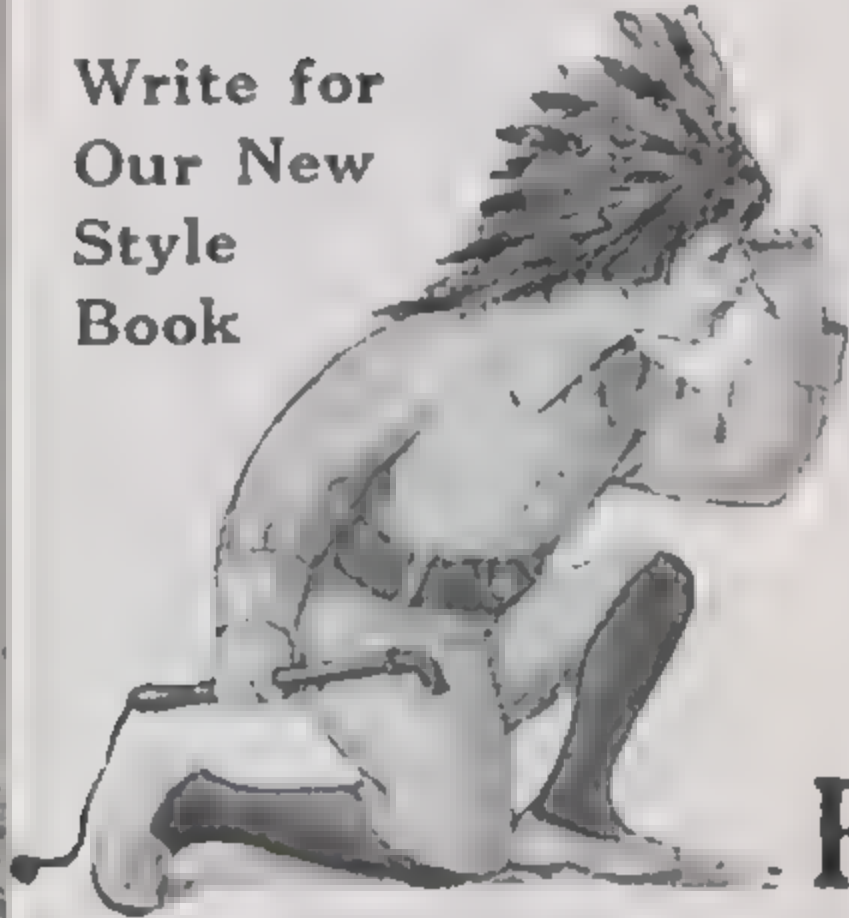


#### Sold Only by Mail

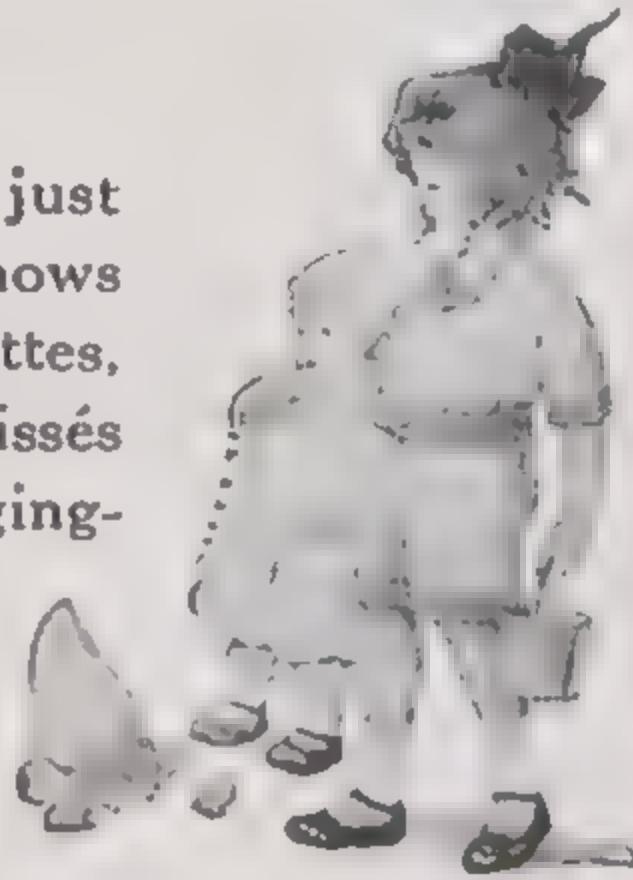
No stores sell them. No dressmaker can duplicate these Rompers, Norfolk, Middy, Blouse, and Afternoon Suits. Original designs for children 6 months to 8 years of age. Prices 60 cents and upwards. Samples and delivery free.

#### For Your Boys and Girls

Write for  
Our New  
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Book



Our New Style Book is just out. Write for it. It shows 50 creations in new soiesettes, poplins, piqués, fancy plissés and crepes, Renfrew gingham, galateas, linens, ratinés, Panama cloth, worsted serge and wash silks.



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"THE"

"MUSKETEER"



\$12

"MUSKETEER"



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#### STYLES:

All white calf skin trimmed with patent leather tip and black heel with black bound edges. Also with a white heel and also in all white calf skin with tan tip and heel. Also in dark blue and green combinations as above. We also make the same boot in all gray and all sand kid, with imitation stitched diamond tips. We can quote these now at \$12.00 a pair. The same style, in all black soft glazed kid at \$9.00.

### "THE O-G MUSKETEER IS THE TRIUMPH OF THE YEAR."

This masterpiece of fashion is selling so rapidly that we have already been obliged to increase our factory output and respectfully ask that our customers be patient if a few days delay should occur in shipping certain sizes. At this writing all sizes are on hand and we therefore suggest very prompt ordering. Also note that we can quickly and carefully make up the same shoe in any Special Color to match your samples. Special colors are subject to your risk.



"Just  
Nature's  
Way"

### My Beauty Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—Just Nature's Way.

Results come soon and are permanent. My system makes muddy, sallow skins clear, and the complexion as fresh as in girlhood; firms the flesh, and never fails to lift drooping and sagging facial muscles, thereby obliterating resultant wrinkles. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My system makes double chins disappear quickly and it leaves the flesh firm after the superfluous fat is worked away.

My beauty exercises are supplemented by special work to make the figure more shapely and youthful; instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen complexion and give it a most exquisite coloring.

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**Cutex**  
TRADE MARK

Makes  
Manicuring  
Easy



No more  
cutting of  
the Cuticle

### Well Groomed Hands

"If my nails could look like this all the time", laments the woman who has just paid a visit to a professional manicurist. And they could, if she were willing to give them five or ten minutes every day. The greatest difficulty encountered in manicuring the nails is with the cuticle. Few women can manipulate the scissors as skillfully as the professional manicurist does. The majority clip the cuticle, cut it too close, or leave ragged edges. But it isn't necessary to cut the cuticle in order to have a satisfactory manicure. Instead of the scissors, substitute a bottle of cuticle remover and an orange-wood stick. Wrap the stick in a piece of cotton, moisten it in the liquid and with it push back the cuticle. The dead cuticle readily becomes so loosened that it may be wiped off with the finger or a towel. "The remover" referred to is a clear, slightly scented liquid which is guaranteed to be harmless even to the most delicate of skins. It is not a bleach, neither will it harden the cuticle as constant cutting very often does. A bottle sells for twenty-five and fifty cents."

—From Harper's Bazar, February.

\*CUTEX

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## SMART APPAREL for STOUT FIGURES



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An elegant gown of finest quality black charmeuse. The upper part of bodice and sleeves are of chiffon, trimmed with hand-embroidered festoons of oddly shaped small jet beads and Roman gold thread. Surplice vestee of white Georgette crepe, finished at bottom with cross-band of Oriental lace. Under-vest of flesh color chiffon. Flat-back collar of self material with white satin overlay. Sleeves finished with charmeuse slashed ruffle and under-ruffles of black chiffon and Oriental lace. Soft girdle, with handsome rose. Skirt has silk foundation, with deep lower section of charmeuse. Four graduated drapes, back, front and sides.

form an effective overskirt, giving the stout figure charming long lines. Sizes 42 to 52 bust measure. Or, made to your individual measure (including fittings). Special.....

\$57.50

Clever adaptations of the latest and most favored fashions have been developed, exclusively by Lane Bryant, for three distinct types of the stout figure. If you are hard to fit, our extensive display of ready-to-wear models (41 to 58 bust measure) will surprise and delight you. We can fit you.

**Suits, Skirts, Coats, Street and Evening Gowns, Waists, Negligees, Underwear**

And, conducting one of the largest retail manufacturing establishments in the country, we can give you individual service—wide choice of materials, trimmings, colors, etc., and our prices are extraordinarily low.

Season Book F-4, just issued, is brimful of photographic illustrations of smart apparel for stout figures. If you cannot call, don't fail to send a post card for it.

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**Y** dainty hand colored Gift Box filled with delicious Sugared Flag or Lovage Roots with attractive giftcard will be sent you, post paid, upon receipt of twenty five (25) cents.

Write for illustrated Booklet of some of our Unusual Novelties.

**The Schervée Art Shop**  
328 Main Street, Worcester, Mass

## BUTTONED IN FASHION

(Continued from page 100)

are good, but newer are those in two or three tones. The ball-shaped button illustrated at the lower right on page 100 is very effective with its base, white, and the top, yellow, with a rim of black around it. Another crocheted button is flat and round and has a blue flower with a yellow center on the top. Two-tone effects which are excellent are shown in the button at the lower left on page 100. This is a ball button, topped with a blue crocheted flower, while the pear-shaped crocheted button shown in the middle of the page has the color on the larger end. This is the sort of button which, pulled through the buttonhole, drops below it, and two pear-shaped buttons, joined together, can be effectively used as cuff links.

### CROCHETED IN GOLD AND SILVER THREAD

For the silk gown or the frock of formal character, the buttons crocheted in silver or gold thread are very charming. A large ball button which could be used on an evening wrap is crocheted in silver thread with a little design in green silk around the top. One at the upper right on page 100, is of crocheted gold thread and would be excellent for coats and dresses. If a military effect in gold is used on a dress, or if the new trimming of gold or silver tracery is affected, such buttons as these would be particularly suitable. These buttons, like the others shown, come in all varieties and shapes, the newer ones usually oval and triangular. Four gold or silver thread buttons are shown

respectively at the left and at the right of the top of page 100, in the middle at the bottom of page 100, and just above the middle. The triangular button is crocheted in silver and the other three in gold. Lady Duff Gordon (Lucile) used some of these buttons very effectively in her new models. The ivory and large celluloid buttons were used for coats, while the cotton or silver thread crocheted buttons were used on dresses that they suited in character.

### BONED SKIRTS

In the charming collection of early spring models prepared by Lucile for the New York trade she has shown considerable favor to hooped effects for afternoon wear. Lucile's method of using the new castlebone is very clever and the effect is soft and pleasing.

She makes a miniature hoop-skirt to be worn under the full skirts; that is, she edges with castlebone a chiffon skirt that reaches to the finger tips. This serves as a foundation for the fuller skirt, which it holds out without any undue stiffness. The castlebone is made of turkey quill feathers and is easily handled, as the quills are cut in strips and joined, and through the sections between the quills it is easy to sew the bone to any material. This gives castlebone an advantage over whalebone. At the bottom of page 100 a covered sample is illustrated as well as one uncovered, showing how easily the needle can be slipped through the joining section.

## SEEN on the STAGE

(Continued from page 98)

old haw-hawing caricature of a slow-witted, aristocratic Englishman that he has played for many years. It is always entertaining to witness a resurrection of this stock-figure of the theatre; and the fact that the caricature has no reference to actuality does not diminish the enjoyment with which each repetition of it is received.

A rather jolly narrative idea was invented by Mr. Field as the basis for the present comedy. An ingenious and unscrupulous American promoter rents out the easy-going and slow-thinking Earl of Carmondale—without the knowledge of this innocent aristocrat—to social climbers who employ his title as a bait to attract their betters to their homes. The earl is rented, for this purpose, for three days, at the rate of a thousand dollars a day, by a certain Mrs. Sander-son-Burr who is endeavoring to break into the society of Lenox. (It should, perhaps, be noted, as a mere detail, that the program, edited by Mr. William A. Brady, informs the unaristocratic theatre-goer that Lenox is situated not in Massachusetts but in New York.) During his three days at Lenox (N. Y.), the earl falls in love with the niece of his hostess; and a proposal of marriage leads to a revelation of the false position in which he has been placed. Throughout the embarrassment that is incident to this discovery, the earl, by virtue of his aristocratic breeding, behaves more tactfully and handsomely than anybody else; and, in the end, he comes off with flying colors, like the gentleman he is.

This play is not so entertaining as it might have been. There are many waste places in the narrative, in which the lack

of necessary action is only partly covered up by a sort of sedentary dialogue. But at least the idea is amusing; and Mr. D'Orsay makes the central character seem, somehow, preposterously real.

### "THE WHITE FEATHER"

"THE WHITE FEATHER" was written so many, many times by Eugène Scribe during the course of his prolific career that it seems a little strange to see it ascribed, upon the program, to Lechmere Worrall and J. E. Harold Terry. It tells a traditional story of the dark plots of spies and counter-spies; but, instead of being located in that mythical country known as *La Scribe*, it is set in England at the present hour.

The hero is an agent of the British secret service. He is unable to tell any of his friends, or even his fiancée, the real reason why he can not enlist in the volunteers; and he is therefore pointed out as a recreant who has shown the white feather. He proves his mettle, however, by outwitting and rounding up a whole family of German spies.

The plot, as in all plays of the Scribe type, is ingenious in its mechanism. There is, however, a deplorable paucity of characterization; and much of the dialogue is unpardonably bad. The play seems to have been written in haste, to catch the attention of people who are reading the first pages of the newspapers. Under the title of "The Man Who Stayed Home," it is now running successfully in London; but its success across the seas must be ascribed more to the timeliness of its topic than to any abiding merit as a work of art.

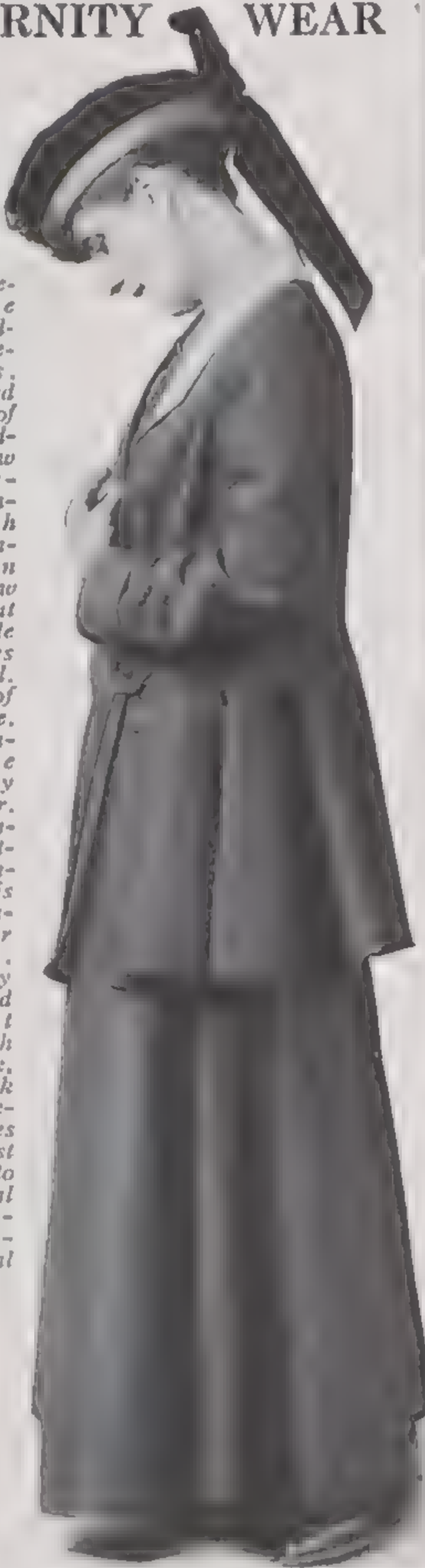
## CHIC MODES for MATERNITY WEAR

M6100-E. An exceptionally smart model that lends itself admirably to the needs of maternity and preserves the fashionable silhouette of prevailing styles. Coat has shaped shawl collar of white broadcloth; the new slashed side-fronts, ornamented with blind buttonholes, satin piped. Narrow belt across front buttons to side belts. Buttons of self material. Full lining of peau de cygne. Collar and lining may be ordered in any desired color. Skirt with invisible (patented) expansion feature is cut on the popular full circular flare lines. Beautifully tailored and made of best quality French serge in black, navy, dark green or battleship gray. Sizes 34 to 44 bust measure. Or, to your individual measure (including fittings). Special

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M6106-FP. Same model in silk poplin, black, navy or putty gray. Special

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**Coats Suits Skirts  
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Street and Evening Gowns**

Designed especially for maternity wear—harmonizing the figure lines at all times and giving perfect comfort.

As manufacturers we offer advance styles, individuality (changing details and trimmings, etc.), the finest materials and excellent workmanship, at astonishingly low prices.

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presents her models

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SAINT HONORÉ PARIS





"—and he  
said 'Rest  
alone isn't  
enough for you'"

WHEN overwork, worry or illness have sapped your strength, rest and quiet will help you—but you still feel you need something to rouse the appetite—and above all, something to strengthen the enfeebled nerves.

And it is then that many physicians will advise rest—and Sanatogen. For they know that Sanatogen, combining the nutritive qualities of a food with the invigorating properties of a tonic, will reconstruct the wasted tissues, RE-build and RE-vitalize and help the enfeebled system gather up new energy and a new fund of health.

*Lady Henry Somerset*, the prominent social reform advocate, writes, "Sanatogen undoubtedly restores sleep, invigorates the nerves and braces the patient to health. I have watched its effect on people whose nervous systems have been entirely undermined and I have proved Sanatogen to be most valuable."

*Emerson Hough*, the well-known writer, says: "We had with us this spring as a guest a lady who was convalescent after a surgical operation and it occurred to me that she might be benefited by the use of Sanatogen. I am very glad to say that our surmise seemed well founded and that the patient steadily improved, so that she is well recovered from what bid fair to be a complete nervous breakdown."

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Grand Prize, International Congress of Medicine, London, 1913

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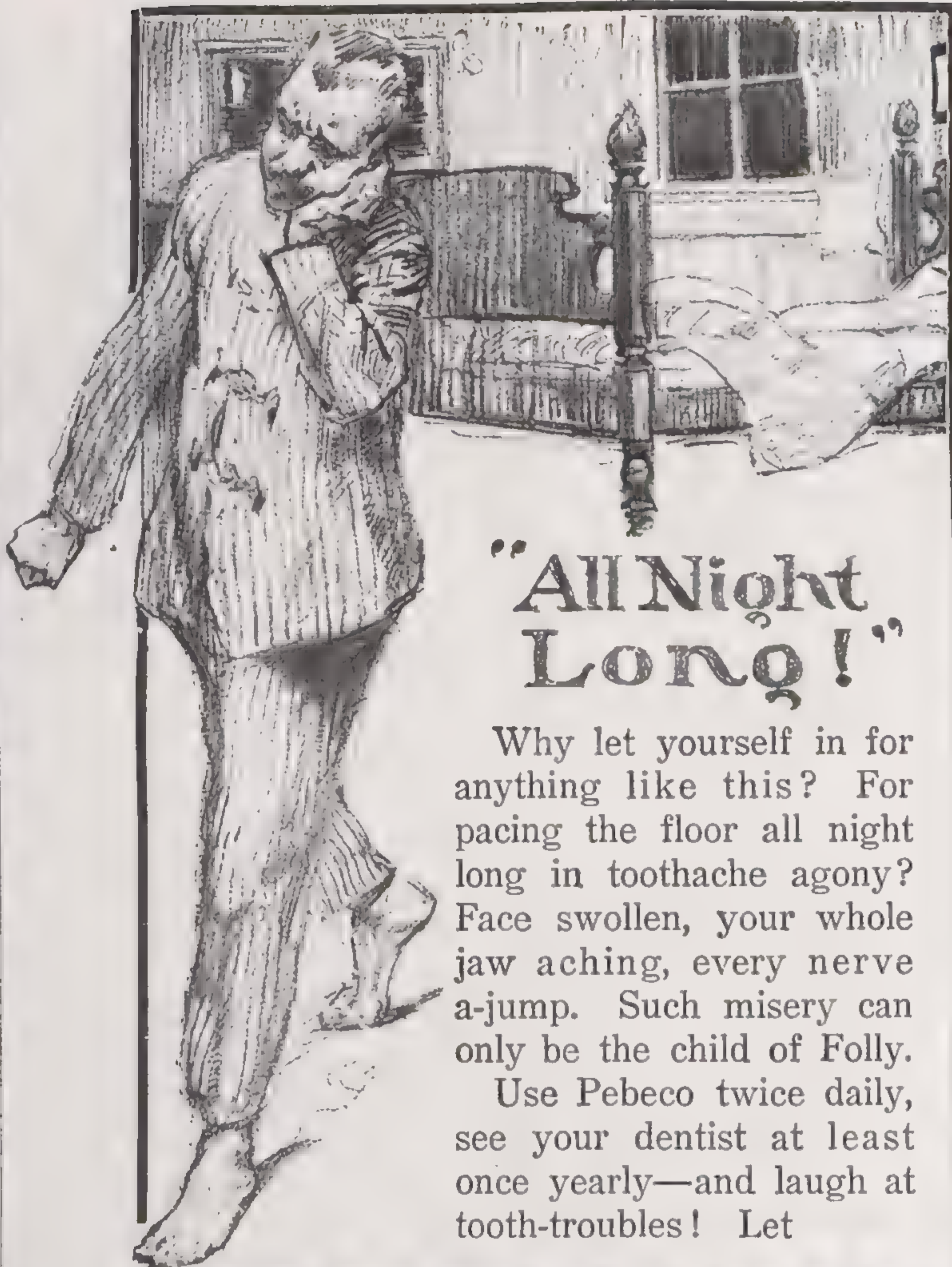


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protect your teeth from the cause of 95% of tooth-decay—from your teeth's worst enemy, "acid-mouth." Don't let "acid-mouth" eat their enamel away and bring destruction to the soft interior. Nine out of ten people have "acid-mouth." How, then, can you lightly disregard this warning?

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The Test Papers will show you whether you, too, have "acid-mouth" and how Pebeco counteracts it. The trial tube will show you how a real dentifrice tastes and acts.

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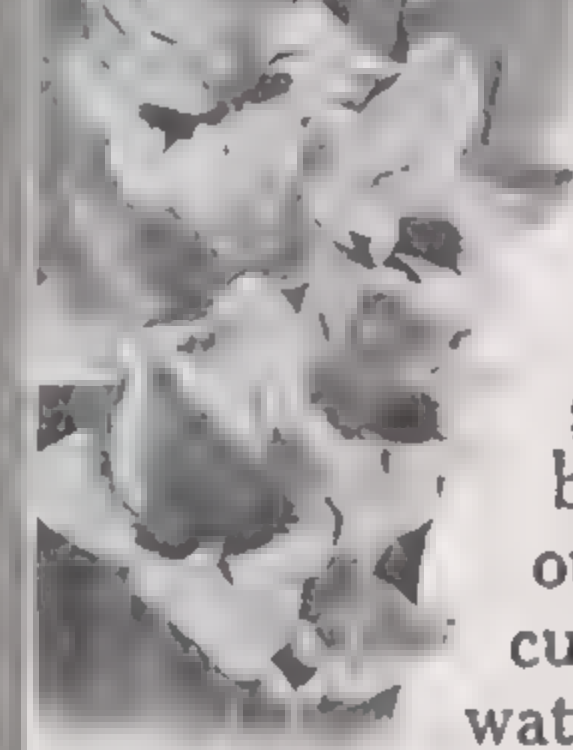
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The Gladiolus is one of the most satisfactory flowers grown because it blooms continuously when it is cut and put in water, just as well as when in the ground.

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For only ONE DOLLAR we will send 75 Bulbs of our Grand Prize Mixture, which covers every conceivable shade in the Gladiolus kingdom.

Last year we sold 250,000 of the bulbs and have received hundreds of testimonials as to their merits.

**ORDER YOUR BULBS NOW** so as to have them to plant when you begin making your garden.

Simple cultural directions with every package.

Write today, mention Vogue, and secure this splendid collection of Gladiolus Bulbs for only \$1.00, prepaid to your home, anywhere in the United States, with our 1915 Spring Catalogue.

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Who loves her home, to be told that it is attractive, cozy, tasteful, homelike.

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Gives every visitor his or her first impression. You can make it just as attractive as the inside by the use of beautiful

**PLANTS, SHRUBS and TREES**

Our advice upon any question of planting is at your disposal.

Our 1915 catalogue contains many valuable hints and suggestions. We will gladly send it to you upon request.

**NEW ENGLAND NURSERIES**  
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## Alexander's Quality Dahlias

The Twentieth Century Flower



J. K. ALEXANDER

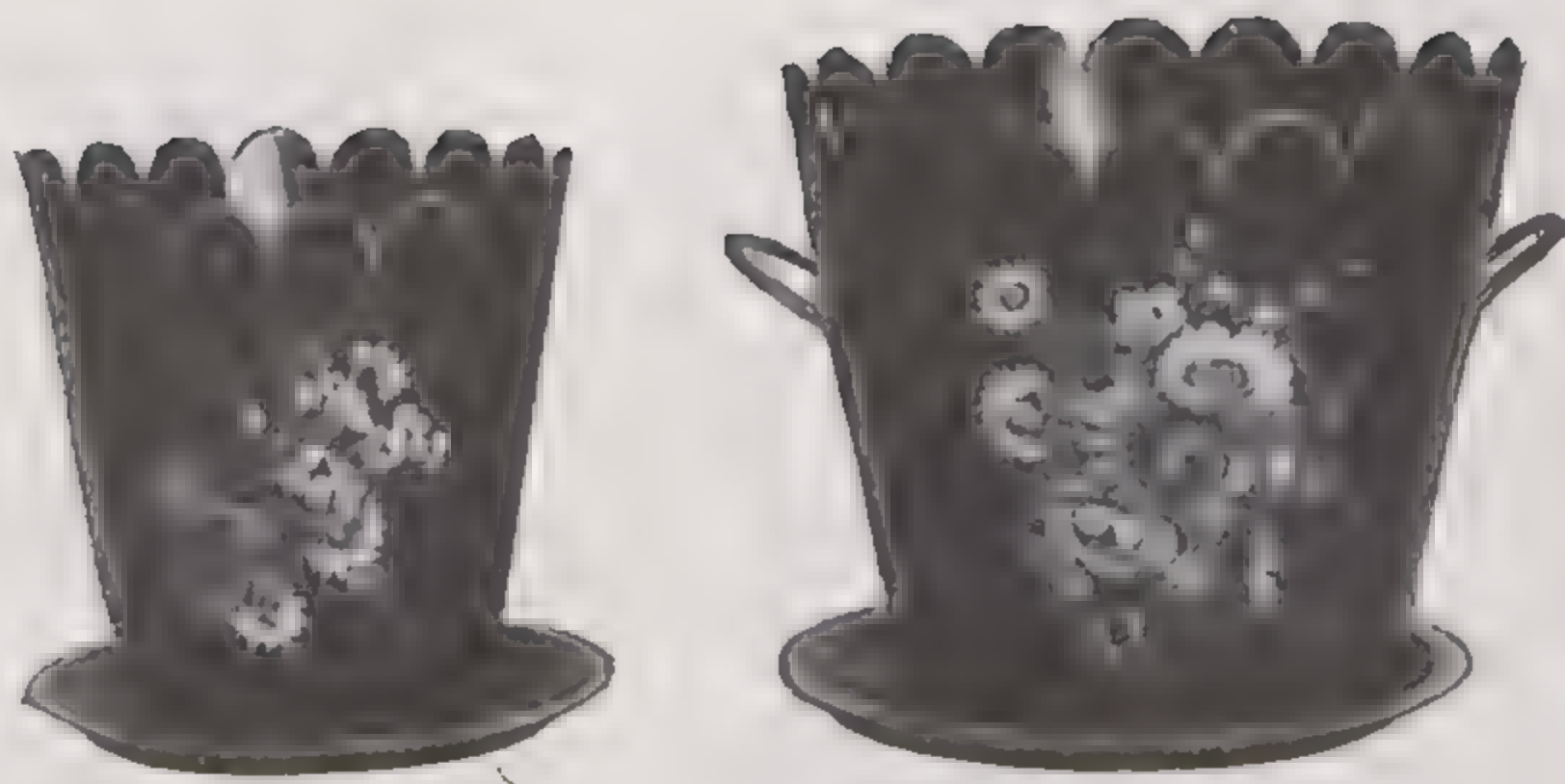
The Dahlia of to-day is of unsurpassed beauty as a single flower, exquisite for private gardens, charming in masses, and ideal for planting against shrubbery.

Alexander's Up-to-Date Dahlias lead the world, because they are perfect in type and shape, beautiful in color, and most important of all—free flowering.

Our many customers are satisfied; they receive good stock; true to name, and best of all—guaranteed to grow.

All Flower Lovers are invited to send to the Dahlia King for his latest Free Illustrated Catalogue, which contains helpful descriptions and valuable cultural hints on Dahlias, Gladioli, Roses, Cannas, Peonies, Iris and Phlox.

**J. K. ALEXANDER, The Dahlia King**  
125-126 Central St. East Bridgewater, Mass.



Large and small, handled or not, scalloped like cookies and painted like cookie boxes, black-painted tin flower-pots have returned for yet another day of popularity. Articles on this page will be seen at the Horticultural Show in Mrs. Iselin's booth for the Commission Shop for Women's Work

## FLOWERS AS THEY ARE MADE

(Continued from page 60)

attends lectures by some of the noted experts; some of them even learn to become important contributors to the many flower shows.

It has been a little difficult for some women to realize that it was not beneath their dignity to grow their own posies personally. The story is told of one woman, an expensive woman, who had built a very palace in the midst of a conservative community where every chateau took an active interest in her growing things, from potatoes to orchids. Naturally, the neighbors evinced great interest in the newcomer's garden, but to all inquiries she gave a surprised, "Why, I don't work in my garden, I pay gardeners to do that!"

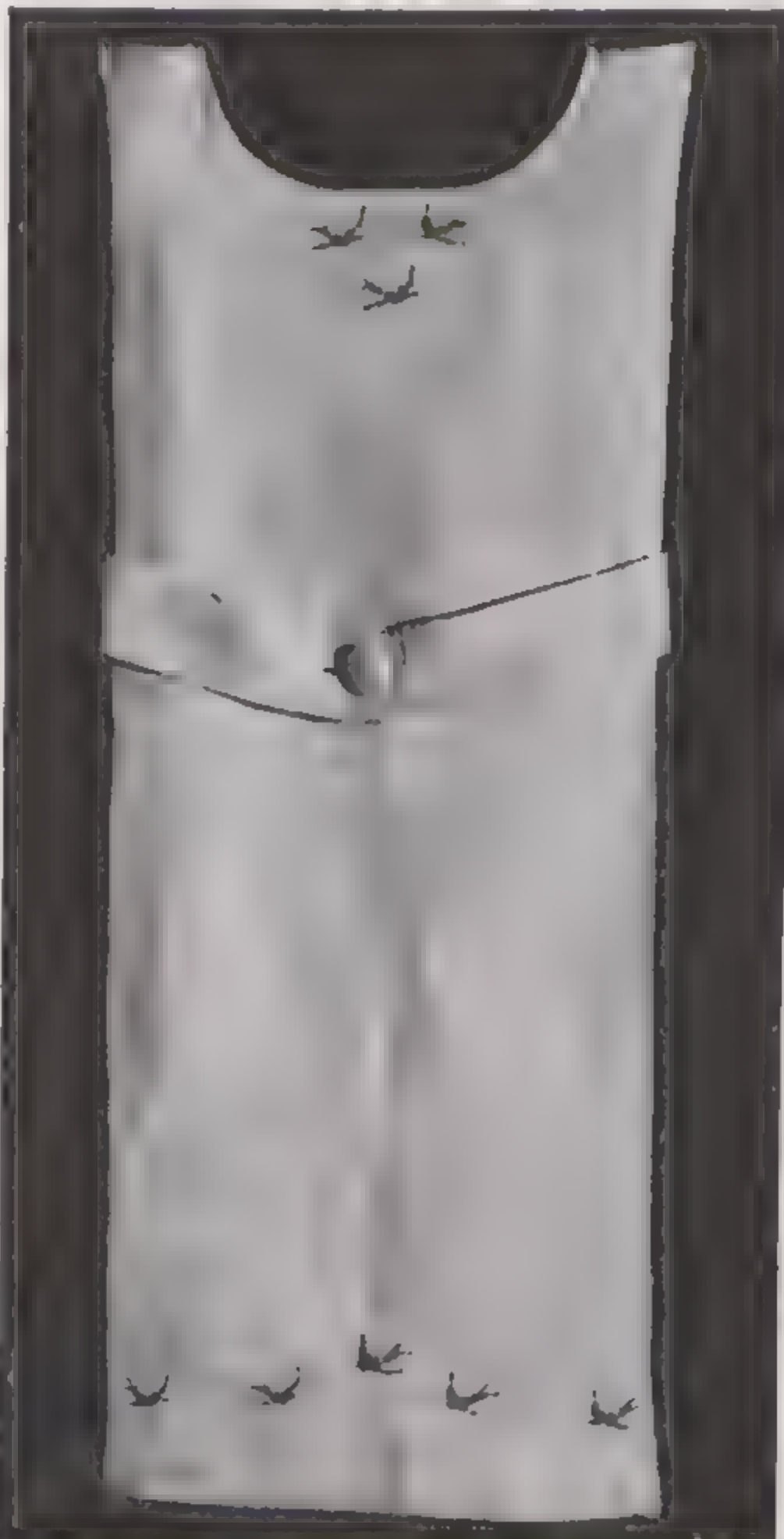
Another woman in a neighboring county, who knew the fondness of the neighborhood for gardening, had made a most elaborate sunken garden, and very wonderful it was, with marble imported from Italy, bits of sculpture of priceless value, and every detail perfect. But alas! her most important caller remarked, "Oh, yes, my dear, you have lots of atmosphere, but not enough manure."

One of the most interesting exhibits of the many exhibits that visit New York City each spring is the Horticultural Show, which opens this spring to the public on March 17, at the Grand Central Palace. It is not merely for the professional gardener, though the leading florists from all over the country will send their flowers here. The greatest interest of all, perhaps, for public and for contributors, will lie in the amateur exhibits. Cherished products will these be, the amateur exhibits, for of all things that fill the

heart of man with pride, there is nothing more exalting than to be owner of a prize potato, or to have some other evidence of successful "gentleman gardening."

Moreover, besides specimens of every shrub, tree, and flower, useful—and often wonderfully decorative—gardening implements, window-boxes, garden furniture, and the many other things necessary to work out-of-doors will be exhibited. Many prizes will be offered, notably a silver cup for the hotel that shows the most artistic centerpiece for the table. The judges are Mrs. French Vanderbilt, Mrs. Arthur Scott Burden, and Mrs. Lewis S. Chanler. Mrs. Belmont Tiffany and a committee of workers for the Red Cross have established a delightful tea garden where Sherry will serve tea and an orchestra will play for dancing.

Another interesting booth at the exhibition will be presided over by Mrs. Ernest Iselin. Many novelties for the woman gardener will be exhibited here, novelties made by the contributors to that latest feminist venture, the Commission Shop for Women's Work. This organization was opened recently for the purpose of selling for commission articles of any sort made by its women members. Membership in this organization is open to any woman, whether self-supporting or not, who is known or recommended to the organization. Members are known by numbers only and no list of them is published. Each afternoon of the show Mrs. Ernest Iselin, Mrs. Bruce Post, and others, assisted by the ever-responsive members of the Junior League, will be in their booth doing a thriving trade, clad in the picturesque blue linen blouses donned by all who serve in the shop.

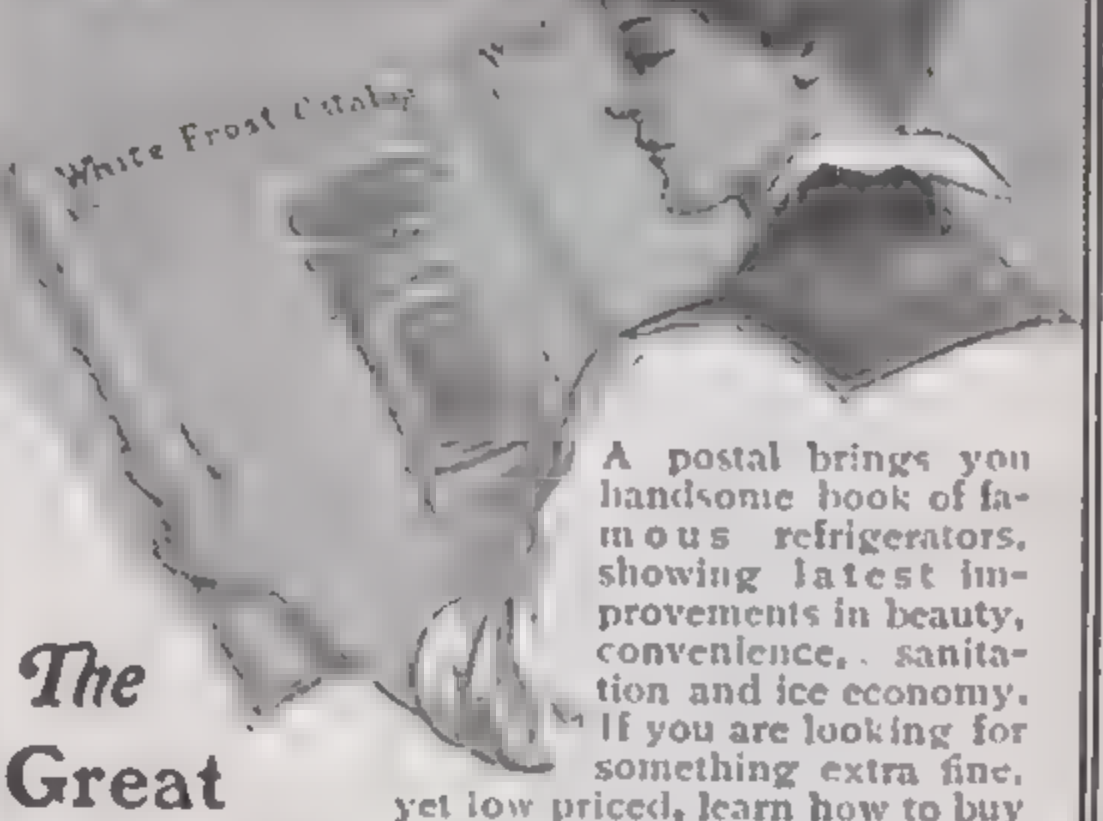


Blue swallows take endless flight across this coarse linen apron. It reaches only to the waist-line in back and is designed for flower-picking



A quaint smock with a most delightful conglomeration of nursery pictures, designed to tempt the small gardener into the sunny and beautiful out-of-doors

## Study Refrigerators In Your Own Home



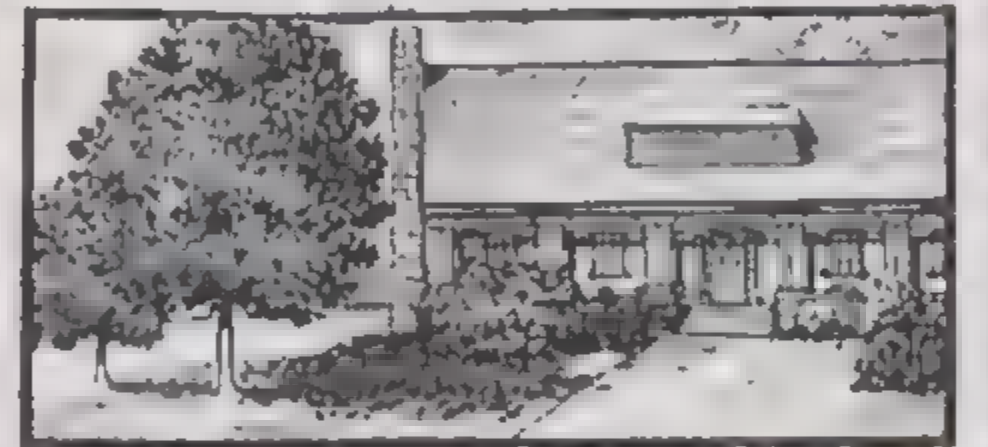
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New Models of her famous Custom Made

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**CORSET**

that embody the personal requisites  
of the most discriminating woman.

*Mme. Schwartz personally supervises all fittings.*

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Decorations for the  
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## My Own Toilet Preparations



## My Own Smooth Out

I have always found the effect of My Own Smooth Out Cream as refreshing as a cool breeze. I use it each morning, gently patting it into the skin. It smoothes out the little wrinkles by gently contracting the tissues. If you will use it faithfully your skin will rapidly develop the dainty loveliness of youth.

My Own Smooth Out Cream, in dainty jars, at \$1.00 and \$1.50, is on sale wherever the better toilet goods are sold.

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Every night I use My Own Skin Nutrient and always find it to be a most perfect tissue builder. It nourishes the skin and at the same time prepares it for the changeable weather. If you will follow my directions closely, rubbing my skin nutrient gently into the skin for only ten minutes each night, you will soon appreciate its helpful qualities.

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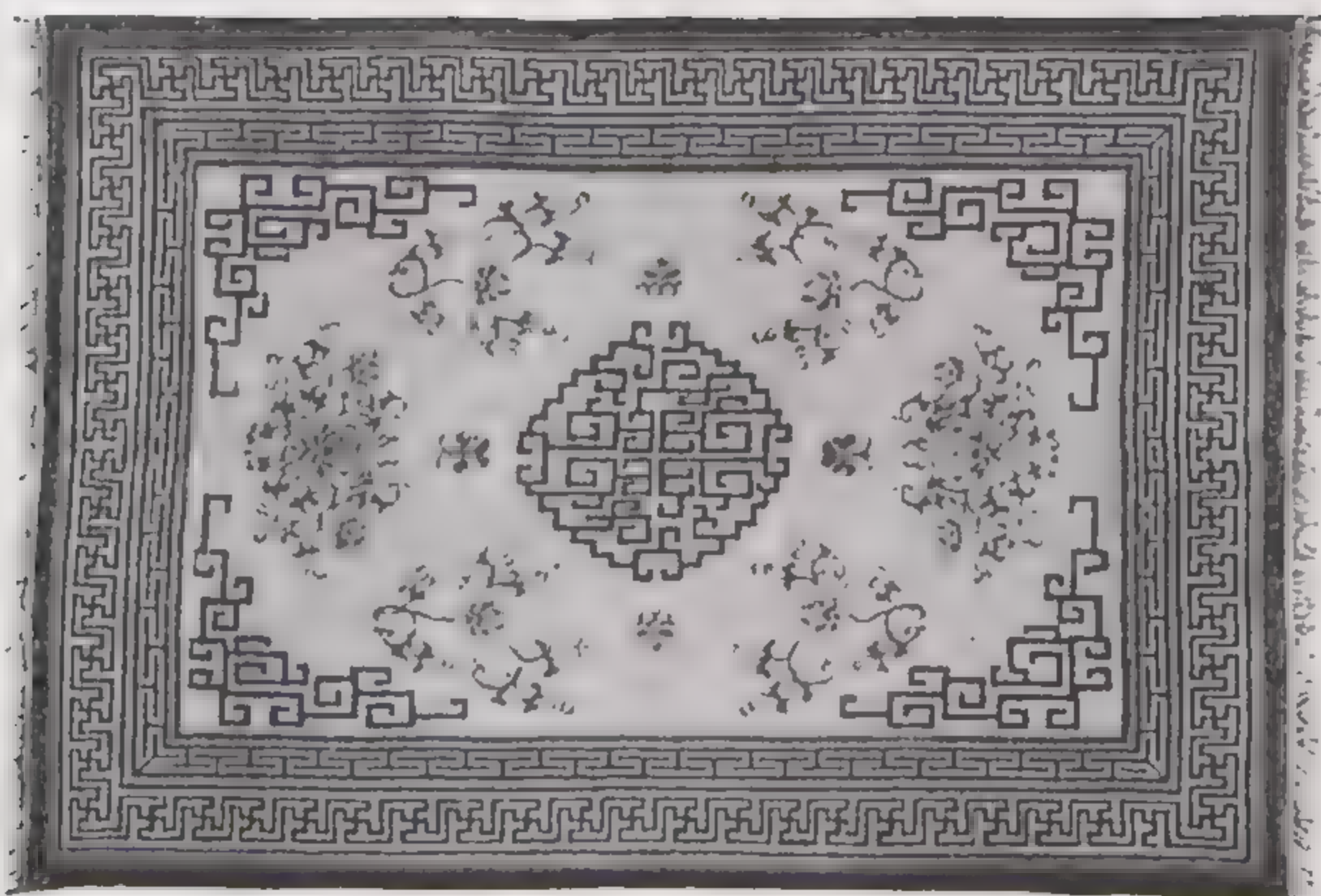
My own chemist makes all of My Own Toilet Preparations in my laboratory and under my personal direction. Only packages bearing my signature and portrait are my genuine preparations.

I will be pleased to send you, free, My Booklet B, which fully describes My Own Toilet Preparations. Also I will gladly answer letters of inquiry about my preparations and their use.

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This illustrates a reproduction of a Chinese Rug, made on our own looms in the East. Ivory white and porcelain blues comprise the color scheme. Size, 11 ft 2 in. x 8 ft. 1 in.; price, \$120.00

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We carry a large stock of Rugs in a wide range of designs and sizes, at prices which are most reasonable. We offer no Rugs which we cannot conscientiously recommend as durable and dependable in every particular.

We shall be pleased to give further information upon request.

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Direct Importers of Eastern Rugs

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## THE NEW STAGECRAFT

(Continued from page 65)

gowns be made?" He has not studied "periods," yet every audience goes away convinced that these are the dresses these people would have worn and that they are the only costumes consistent with the individualities represented in the play. All trimmings are eliminated, for the aim is to produce a definite and unified impression. The idea which the artist has in mind is to create a costume which the audience shall be able to appreciate in a flash, then have done with, and so be able to fix its attention on the character. Plain color, quality of stuff, one single theme, are the means by which he attains the desired end. The thing that arrests people is the reducing of dress to its lowest terms, the aiming at a simple, a striking effect of color.

This effective use of color is one of the most striking things about Mr. Jones's work, and the methods by which he achieves it are of the simplest kind. He makes no use of expensive fabrics and rare textiles, but goes to the department stores and purchases the most usual and inexpensive stuffs. Often he uses materials which no one has previously thought of using as dress fabrics, for this artist is guided by no arbitrary classifications, but uses a stuff for the actual value of the texture and color which it possesses. He looks at his materials with the eye of a sculptor, asking what results it will give, of what treatment it will admit, what it will do under given conditions, what folds it will take, what sheen the folds will have, what the effect of the color will be, and finally what the person who wears the costume will do and what will be the effect of the motion or action on the costume.

### THE UNERRING COLOR SENSE

As regards color, he seeks colors which are clear and fresh, strong but not sharp, and full of life. His color sense is unerring, and if he can not find the colors which he wishes, he buys inexpensive dyes and dyes the fabrics to the required tone. Thus in "The Man Who Married a Dumb Wife" he has worked out a striking and truly medieval color scheme of brilliant orange, flame color, bright yellow, and red against the background of black, gray, and brown, and every character fills a definite place in this color scheme.

The gray, black, and gold of the room in this play with the single touch of red in the ladder make it an ideal neutral setting for all colors. Master Leonard Botal in his judge's gown of glowing red



Black, yellow, and white were the color notes of the fetching costume worn by the page of Madame de la Bruine

with its black bands meets with Master Adam Fumee clad in a dulled and varied purple entirely consistent with the red. Giles and Alison, as becomes their humbler station, and also the beggar, are clad in browns and dulled colors, with only touches of brighter color. The dumb wife wears a filmy gown of a wonderful gray white, and from her high-pointed, medieval hat a veil of brilliant yellow green falls nearly to the hem of her gown. The attorney's wife, Madame de la Bruine, wears a marvelous gown of "buttercup yellow," which is seen against the gray wall of the house as she crosses the stage, followed by a page in the costume of black, yellow, and white, who is illustrated on this page. The orphan ward is clad in white, her long white veil deeply bordered with black, and the individual note of her costume is given by long sleeves of red pink which extend from the wrist nearly to the shoulder, where they join a little puff of white.

### THE CHANGING COLOR COMPOSITIONS

Whenever and however the scene shifts and the different characters change their relative positions, they continue to fit

(Continued on page 108)

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THE BILTMORE  
—white buckskin effectively combined with patent leather.  
\$5

"The prettiest low shoes of many seasons" is the verdict of those who have seen our display of new models for early spring. Many exclusive models are shown, at prices ranging from

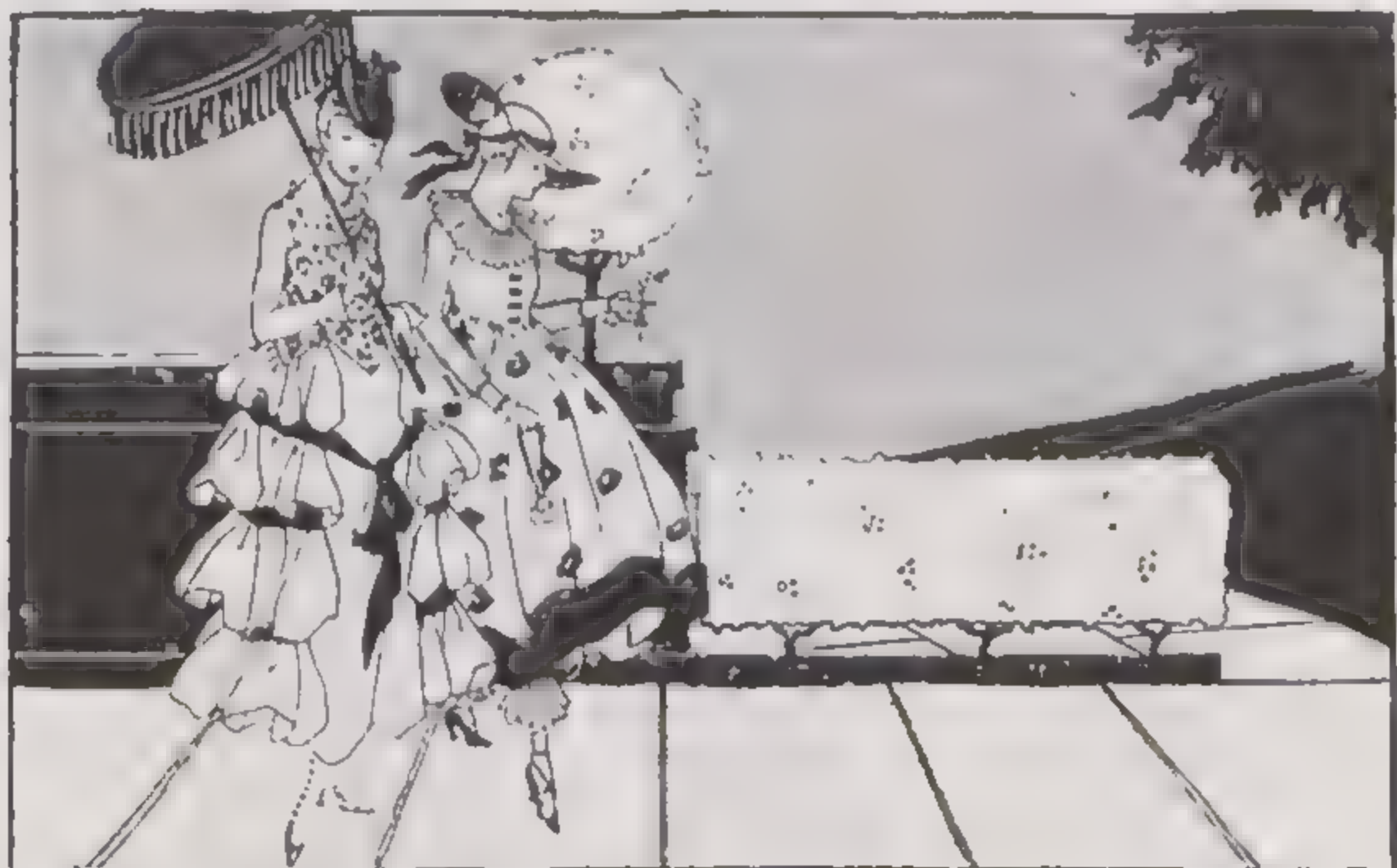
\$5 to \$9



Photograph by White

"A door, two windows, and a room" were Mr. Barker's demands for the "inner stage." Gray stone wall, black and gold woodwork, a double window which betrays an inner staircase, and a room which contains a bookcase with black and gold volumes behind a step-ladder of bright red and is curtained with black and wonderful green gold, constitute Mr. Jones's medieval reply





## Paris decrees

—high collars on gowns, suits and wraps  
—and they are to be found on our recently imported designs by

*Cheruit, Callot, Jenny, Worth,  
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In our own adaptations we have designed our collars so that they look well both when closed high around the neck, and when they are open and low. Our gowns all illustrate the correct colors and clever simplicity of the present mode.

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Mail orders filled with complete satisfaction.

Corsets for ordinary wear on the same lines of comfort and abdominal support. Dress corset, high or low bust; corset for young girls; corset for invalids; corset for dancing and for sports.

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Remember Van Raalte Veils

- stretch without tearing
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Write for "Miladi's Veil"—a style booklet which tells how to wear and care for veils.

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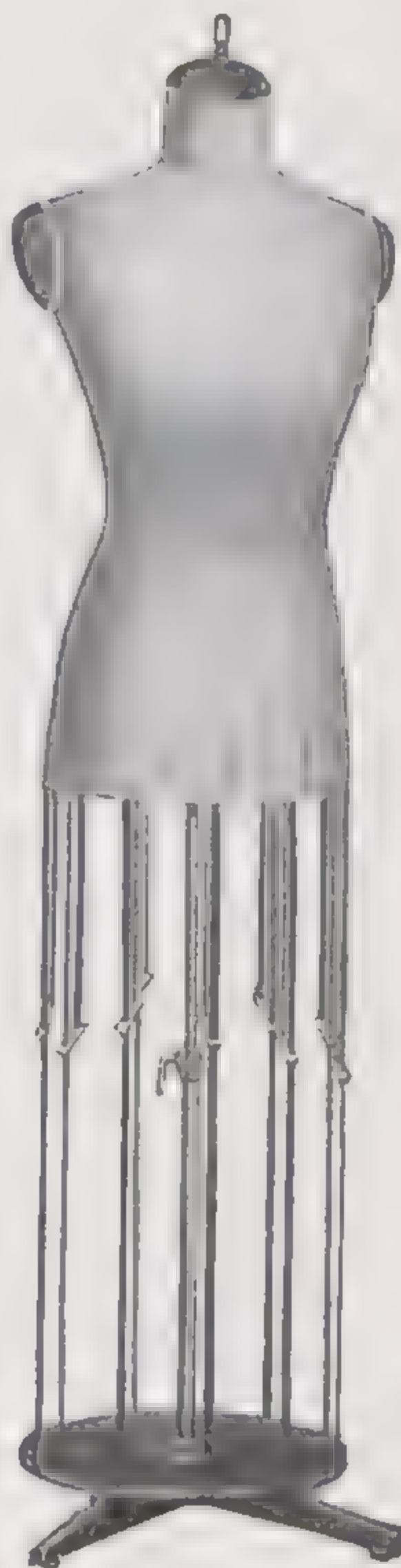
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For your protection this little white ticket is on every yard.  
Look for it!





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PNEU FORM is the *only* Pneumatic Dress Form. You simply breathe into it the Breath of Life, and Pneu Form becomes *YOU*—your perfect Second Self. By substituting different Form Covers and inflating Pneu Form reproduces *any* figure, and serves perfectly for the dressmaking needs of any number of women. Indispensable in the home—invaluable to dressmakers.

New Model Illustrated Above

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1. Pneu Form.
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Write for descriptive Booklet, "My Pneumatic Self," containing full information.

One good dealer in most every city sells Pneu Form. If your city is the exception, send your order and remittance (\$12.50) to us direct, with size of largest bust and hip required, and Pneu Form will be forwarded delivery prepaid.

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**Pneumatic Dress Form Co.**  
557 Fifth Avenue, New York City

## THE NEW STAGECRAFT

(Continued from page 106)



*Rarely does a costumer succeed in summing up a character in a play, as Mr. Jones in this quick sketch sums up Alison, the comely serving maid*

into a definite and orderly color scheme, as surely as do the bits of colored glass in a kaleidoscope. When Master Leonard Botal flees to the top of the ladder to escape his wife's newly loosed tongue and is found by Mlle. de la Garandiere and her lawyer, the red sleeves of the one lead up to his red gown, and the red lining of the sash of the other balances it on the other side. The dumb wife's veil is a telling complementary color to her husband's red gown, and the white robes of the wife and the orphan are always skilfully placed in the picture.

### A UNIQUE COUTURIER

Starting without previous experience and with no preconceived ideas on the subject of costume making, Mr. Jones's methods of procedure were unique but wholly direct. With some one standing by to hold pins and scissors, he hung lengths of the material which he had selected for the costume upon the actual person who was to wear it. As a rule, he used wide stuffs in long pieces; if the material was narrow, he joined several widths before beginning on the costume.

His own working plan is most tellingly expressed in his own words,—"Wherever it needed a pin, I put a pin. I used hundreds of pins on each dress. Wherever

there was a place to be covered up, I just covered it up. Seams go naturally; that is what happened when primitive people made dresses. At last the person stands complete in every detail but bristling with pins and asks how I am to get her out of her garment. This is where my smartness comes in! I have left a place—I think of it as I work—and I am going to cut her out of it. I just leave a large fold somewhere on each costume. Then I cut away, and out she—or he—slips, and all I have to do to complete the costume is to put a stitch in the place of each pin."

A recent *tour de force* of this versatile artist was to make a dress for a costume ball in two hours. The fair wearer stood up for those two hours while Mr. Jones, already clad for the party, made the gown on her. Then, instead of cutting her out of it, he accompanied her to the fancy-dress ball, clad as she was, in a costume made with pins and without a single stitch. A gross of safety-pins and a box of ordinary pins gleamed in the stuff like decorations, and they did not prick any one, for Mr. Jones knows how to put pins in to stay. The first dress made for the Barker play took one hour and five minutes, and was peeled off fitting perfectly. Shoes are made on the foot, hats on the head,—it all goes the same way,—and the resulting costume never looks like a "home-made" thing. It is chic and intensely personal at the same time. It combines the personality of the wearer and of the maker, both directed to interpreting the character of the personality in the play.

### THE THREE ESSENTIALS

As regards the personal costumes which Mr. Jones sometimes makes for his friends, he asks himself three questions,—what is this person like? what does this person like? what is she going to do in the dress? Then he shakes all that up and reduces it to its lowest terms, and never does he try to do two things in a dress. The resulting costume is a thing completely consistent, for Mr. Jones will even dress the hair, instruct the wearer as to walking and sitting, plan the jewels and even make them. "What you are goes right through you," he says thoughtfully, "even to your underclothes. Whatever you desire to do, you can do. Only creative ecstasy is necessary. The chief trouble with modern dress, as with many other things, is that nobody desires one thing enough."

Unfortunately for those who may desire to be gowned by so unique a couturier, Mr. Jones will continue to confine his efforts to the stage.



Photograph by Edwin Levick

Mr. Robert Jones, the American artist, who has won fame by his entrance to the field of theatrical decorations with "The Man Who Married a Dumb Wife," the costumes and setting of which are entirely the work of his brain and hand



## FLORENCE HAT SHOP

Complete line of imported models now on display.

Our special hats for Spring and Summer at \$15.00 are unusual values. Very chic.

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**500 FIFTH AVENUE**

6th floor, take elevator  
NEW YORK CITY



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Utilize your old gowns by having them rebuilt by me. I will use your own materials if desired.

My many years of experience in dressmaking and designing have brought me in direct touch with the greatest style creators.

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My remodeling is done at prices ranging within the means of everyone. Get my estimate before deciding.

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## Whitman's -at your elbow

Do you know Whitman's Chocolates can be bought as fresh and good at Lovitt's, in Phoenix, Arizona, as at Schoonmaker's in New York? As perfect at Fisher's in Portland, Oregon, as at Hay's in Portland, Maine? Whitman's are the national sweets.

The SAMPLER expresses the spirit, the originality, the variety of Whitman's. Stop at the nearest agency—usually the leading drug store—surrender one dollar, and sample the SAMPLER. If Whitman's doesn't win a friend, send the Sampler to us. We will refund postage and your dollar.

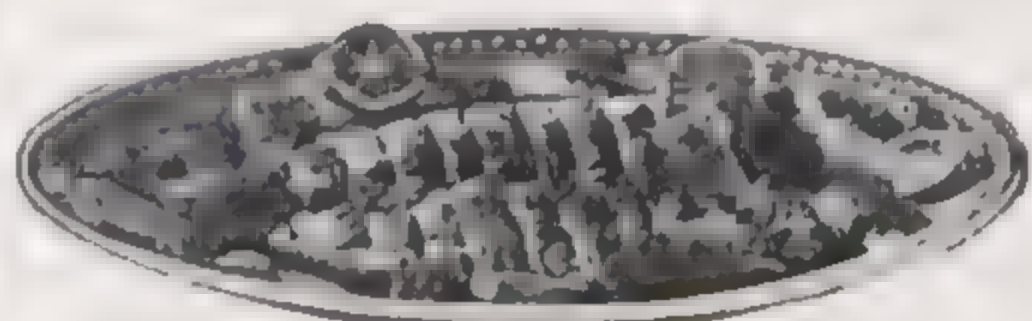
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*Makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip.*

## Serve This Delicious Dish

FOR BREAKFAST OR ANY MEAL



*A Davis Mackerel broiled*

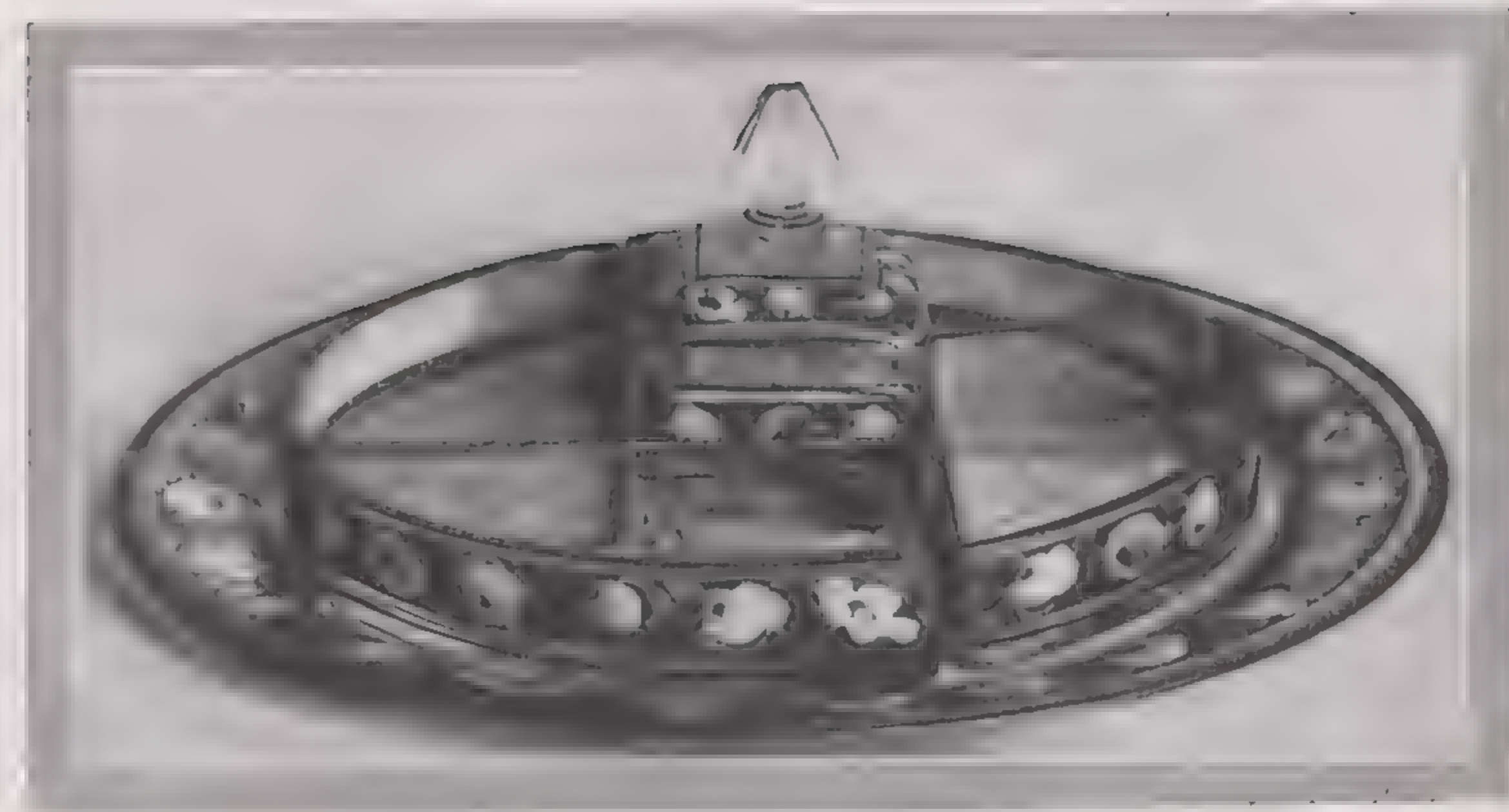
**Fresh Lobster** from us is as dainty and natural as though you took it from the shell yourself. It is simply boiled and packed in parchment-lined tins.

*Everything is sent direct to you by prepaid express. Write for Winter Catalogue of Sea Foods and unusual delicacies.*

**FRANK E. DAVIS CO., 59 Central Wharf, GLOUCESTER, MASS.**

**Salt Mackerel** as selected by us are sent direct from Gloucester to your own table. They are the thick, white and tender kind.

**Codfish** as we salt it makes a delicious old-fashioned fish dinner.



*A rather ornate hors-d'œuvres dish of Bohemian glass has a border of pink and blue flowers; there are four open compartments and a closed one for caviar*

## FOR THE HOSTESS

THERE is a French saying that "the appetite comes in eating," and that is perhaps why the appetizers, or hors-d'œuvres, are so often served at the beginning of the meal; if they are properly prepared and served they will coax the most jaded palate. Freely translated hors-d'œuvres means "by-dishes," or, in better English, side-dishes, a meaning showing that they should not be too obtrusive and should, above all, be served in small quantities.

Fancy the illogic of attempting to tickle the palate with anything served in bulk. Past masters in the gastronomic arts would indeed shudder were they to see the over-generous plates of oysters which often precede meals served in America. Europeans consider oysters in the light of an appetizer, and serve three or four—or perhaps five if they are very small—at the beginning of a dinner.

When oysters are to be the principal part of a meal, the large species—if they are perfectly fresh and, therefore, nourishing and easily digested—may be served. If combined with other food, however, the serving of large oysters is a positive transgression of the laws of gastronomic art, for these laws are founded on a wise blending of foods.

### BEGINNING BY DEGREES

Always when the curtain rises, be it even on a melodrama, the playwright is wise enough to encourage his audience with a bit of comedy, light comedy at that; this is supposed to conserve the stronger emotions for the blood and thunder that is to follow. By the same token, it is wise to serve light dishes first and not to have the meal begin, as did a certain recent dinner, with Clover Club cocktails with cream on the top, followed by veritable bowlfuls of the largest species of oysters that may be culled from the deepest depths of the sea. In the case spoken of, these things preceded a really heavy dinner; the finale of that particu-

lar little play has yet to be told, but the scene of it will probably be laid in some neighboring sanatorium.

The Clover Club cocktail is a delicious beverage, but one to be served only before some light repast. Because it is sweet and pleasant to the eye, men consider it a "lady's drink," suitable to be served upon any occasion where ladies are present. Luckily, however, this is the age of frankness of speech, and it is a kindness to all concerned that the affair of the Clover Club cocktail be made clear to would-be hosts and hostesses.

### TO RETURN TO HORS-D'ŒUVRES

To return to the hors-d'œuvres, which in this case are the principal dishes to be served in this article: they may be served cold in a variety of savory dishes, or in the form of timbales, croustades, palmettes, mousselines, or bouchées, or in any one of a number of similar ways. The hors-d'œuvres named are served hot, on individual plates, as soon as the guests are seated. If, however, cold hors-d'œuvres are preferred, they are passed in the charming glass or china dishes that are divided into compartments. One small dish may contain two or three hard-boiled eggs covered with mayonnaise, another may contain olives, while anchovies, celery, or radishes may occupy the other section of the dish.

The celery may be made tempting by cutting each stalk into four pieces, leaving the heart, but removing a few of the inside stalks in order that the hollow may be filled with a mixture of Roquefort cheese creamed with sweet butter and seasoned with a dash of Worcestershire sauce.

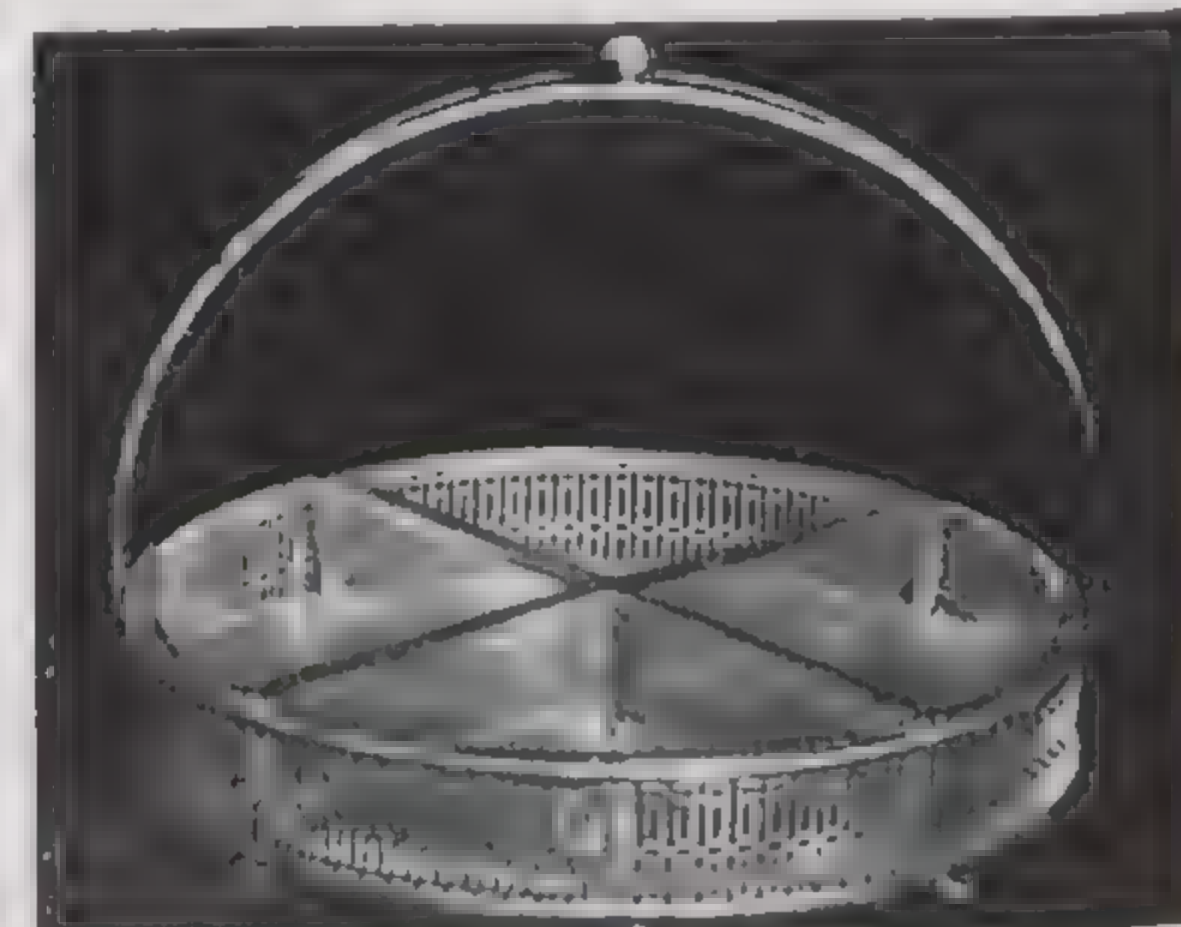
The following suggestions for hors-d'œuvres are authorized by the famous "Oscar" of the Waldorf, who has catered to some of the most noted epicures in America.

To make bouchées queen style, puff paste should be rolled into a quarter-of-an-inch layer and allowed to remain in a cold

*(Continued on page 112)*



*English crystal dish with a covered compartment for cheese and a lower one for thin bread and butter or for small biscuits*



*Especially simple is this hors-d'œuvres dish of glass mounted in Sheffield plate. Five hors-d'œuvres dishes from Ovington Bros. Co.*

*The Spring Hostess who uses the inviting*

## TUTHILL CUT GLASS

*is paying a delicate compliment to her guests. Like the Spring menu, her decorative scheme should be in keeping.*

*Dainty and always brightly sparkling, there is a piece of Tuthill Cut Glass to suit every purpose.*

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**TUTHILL CUT GLASS COMPANY**  
Middletown New York



**This Dollar-a-Pound Delicacy is a delicious White Fruit Cake—the secret of a fine old Southern Hostess.**

Made of luscious fruits, rarest wine, choicest nuts and finest flour, by Gordon Smith, Mobile, Ala.

Mail us \$2 today for a 2 lb. trial cake on our absolute guarantee to return your money if you are not pleased. We bake 5 lb. cakes also.

Address **Gordon Smith's "Pomonari"**  
765-A 200 Fifth Ave., New York



FOR THE



HOSTESS

## Welch's on grape fruit

- adds to the deliciousness of the grape fruit
- gives you something "different" at breakfast
- makes a snappy appetizer before luncheon
- or a pleasing dessert for dinner.

Nature's best is AT its best in

# Welch's

*"The National Drink"*

Welch's is absolutely pure—it is nothing but the purest juice of choicest selected Concord, pressed when fresh from the vines.

The juice is sterilized and hermetically sealed in glass at once. The exact, sanitary Welch method secures and retains every bit of the fresh-fruity tart-sweetness and healthfulness that Nature puts in the grape.

Use Welch's in making desserts, ices, punches, etc.

*Do more than ask for "Grape Juice"—say Welch's—and get it!*

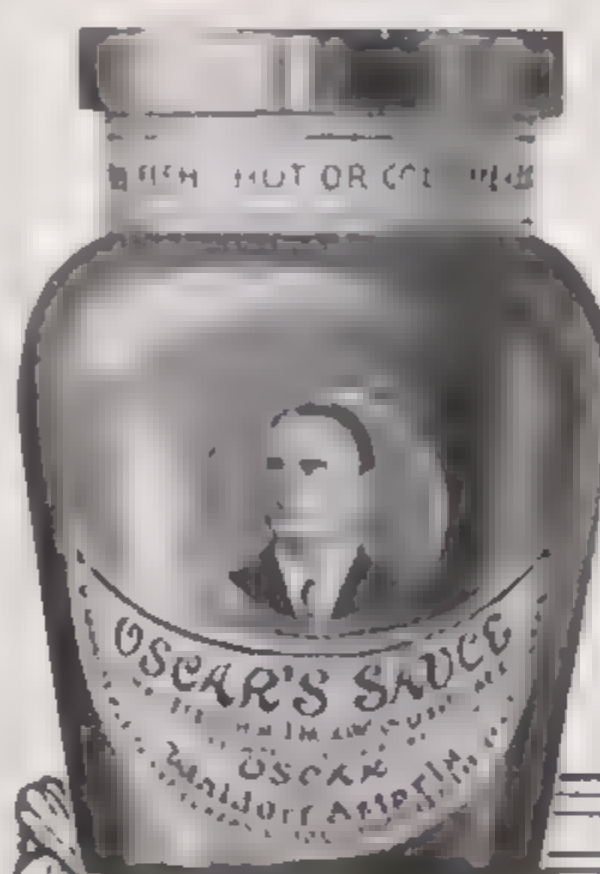
If unable to get Welch's of your dealer, we will ship a trial dozen pints for \$3, express prepaid, east of Omaha. Sample "Junior" four-ounce bottle, by mail, ten cents.

The Welch  
Grape Juice  
Company

Westfield,  
New York



# Beech-Nut Oscar's Sauce



IT was at this time of the year—the beginning of the Spring fish season, that Oscar of the Waldorf originated his famous Sauce. The relish was for the fish course at a dinner given by a few select patrons.

They found it a perfect accompaniment for fish and named it *Oscar's Sauce*.

Then Oscar's Sauce came into general request for fish, shell-fish and cold cuts, not only in the dining rooms under Oscar's charge but for private homes and clubs.

The Beech-Nut Company was selected to put up Oscar's Sauce and arrange for its distribution throughout the United States. Now *Beech-Nut Oscar's Sauce* may be had for your family table or club of any good grocer. It comes in but one size. The price is 25 cents (in the extreme West, a little more).

Makers of America's most famous Bacon—Beech-Nut Bacon

BEECH-NUT PACKING COMPANY  
CANAJOHARIE, N. Y.  
Plant at Rochester, N. Y.



IF YOUR TASTE IS FASTIDIOUS, and the pleasure and satisfaction of using and serving only the best are the prime factors in your scheme of getting the most out of life—in creature comfort, you cannot leave *WHITE HOUSE COFFEE* out of your calculations.

It is an aristocrat among coffees—yet democratic in its affinity for all sorts and conditions of men—and women—who love the delicious flavor of really fine coffee.

SOLD BY OVER 24,000 DEALERS



**Lea & Perrins**  
SAUCE

**TRY THIS RECIPE**

**TURKEY LEGS, DEVILED**

Score drumsticks of turkey 2 or 3 times to bone, dip them in melted butter, spread with little mustard mixed with **LEA & PERRINS' SAUCE**, seasoned with salt, pepper and tabasco. Broil 7 to 10 minutes, basting with melted butter and turning frequently. Serve hot.

Kitchen Helper Hanger sent free upon request by post card.

**LEA & PERRINS**  
225 West Street New York





## I've Made A New Food From Corn

Drop-Size Toasted Bubbles  
Almond-flavored, Flaky, Thin

Not long ago Prof. A. P. Anderson came to our office and said, "I've made a new food from corn." The same Prof. Anderson who invented Puffed Wheat and Puffed Rice.

"I have taken the sweet corn hearts," he said, "made them into pellets and puffed them. They are steam-exploded—shot from guns—like my other puffed grains."

We served them with cream and sugar. They were thin, toasted bubbles, light and airy, fragile as snowflakes, nearly. They revealed a most bewitching flavor. And we knew in an hour that we had in Corn Puffs the most fascinating morsels ever made from corn.

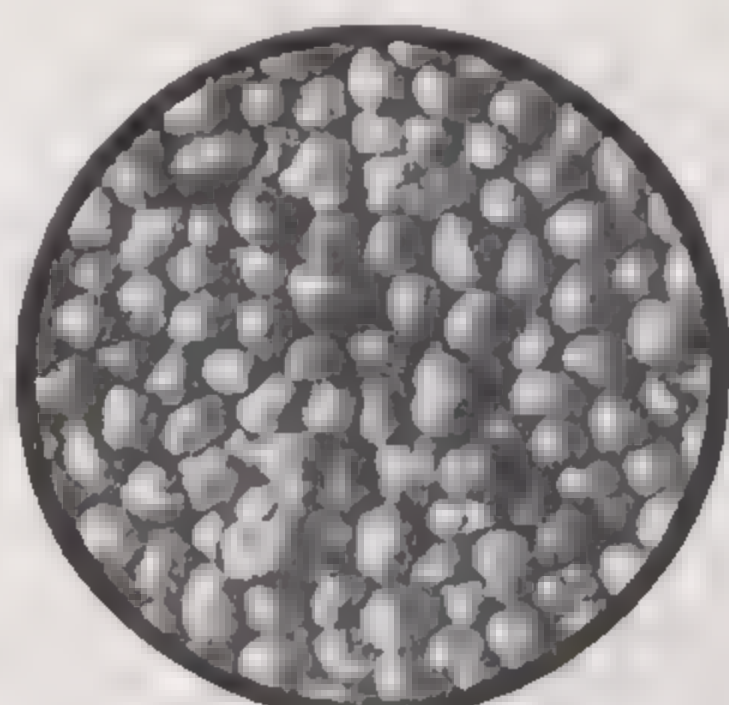
That's what we now present you. Corn hearts toasted as never before. Corn hearts blown into bubbles, just about raindrop size. Corn hearts thin and flaky, with a flavor you can't resist.

It is bound to be your favorite corn food. Its delights will amaze you, as they did us. We ask you to find them out.



"The  
Witching  
Food"

15c per Package



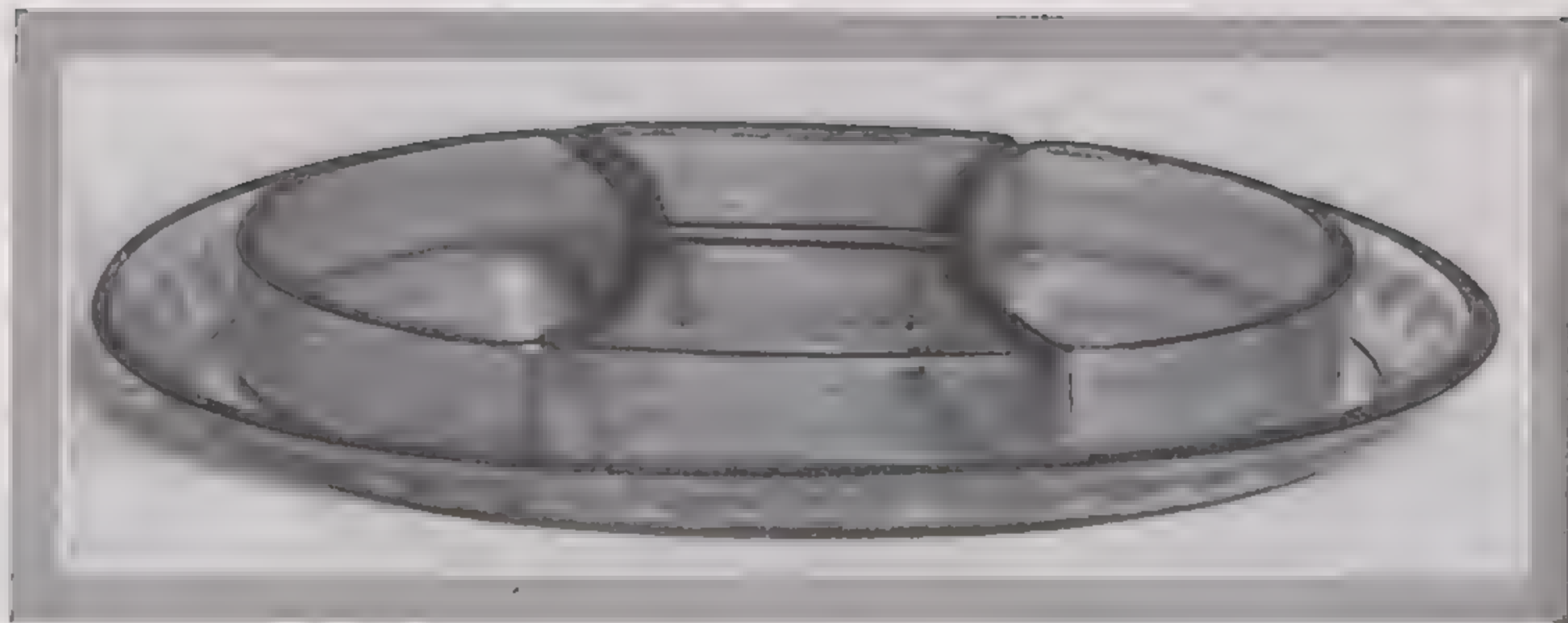
Serve them while new. Make them a morning surprise. You don't often have a chance like this—to serve something so dainty and novel and new.

Serve in the usual ways. But sometime douse Corn Puffs with melted butter and let the children eat them like popcorn. You will find this new food a confection.

Most grocers have Corn Puffs now. If yours hasn't, he will get it. Order it for tomorrow.

**The Quaker Oats Company**  
Sole Makers

(773)



*Curved to fit into each other are the little sections of this oval hors-d'œuvres dish*

## FOR THE HOSTESSES

(Continued from page 110)

place for ten minutes. Then six rounds should be cut from the paste with a three-inch fluted cutter. These rounds should be laid on a buttered tin baking dish, slightly separated from each other, and the rounds brushed over with beaten egg. A mark should be made on the surface of each round with a paste cutter two inches in diameter; in doing this the cutter should be dipped each time in hot water, so that the marked line may remain perfect. The rounds are then placed in a brisk oven for twenty minutes, then within the mark made before the rounds were baked, a bit of the crust and crumbs should be carefully lifted with a knife out of the middle of each round, and the hollow should be filled with a white salpicon made of truffles, mushrooms, and finely shredded chicken and tongue, all cut into small dice. The crusts taken from the middle of the round, if perfect, are put on again as covers, and the bouchées should be served on a hot dish with a folded napkin on it.

To make bouchées of sardines, one or two boned sardines should be pounded in a mortar together with a small quantity of cheese. Salt, pepper, and chilli vinegar are then added until the mixture has the taste and appearance of dressed crab. A few chopped oysters should be put in, and the mixture should be put into small cases of bread fried in butter. The bouchées should be garnished with hard-boiled yolk of egg rubbed through a sieve and mixed with finely chopped parsley, and then they should be arranged on a napkin covered dish and served.

### SOME KINDS OF CANAPES

For easily prepared canapés several thin slices of bread may be cut, the crusts removed, and the bread toasted an even brown. The toast may then be buttered slightly and spread with any kind of potted meat or fish; two slices should be put together, and cut in long strips. Canapés made in this way afford a nice dish for tea or supper parties.

For canapés of caviar, three or four slices of bread about one fourth of an inch thick should be cut into round pieces with a two-inch biscuit cutter. These

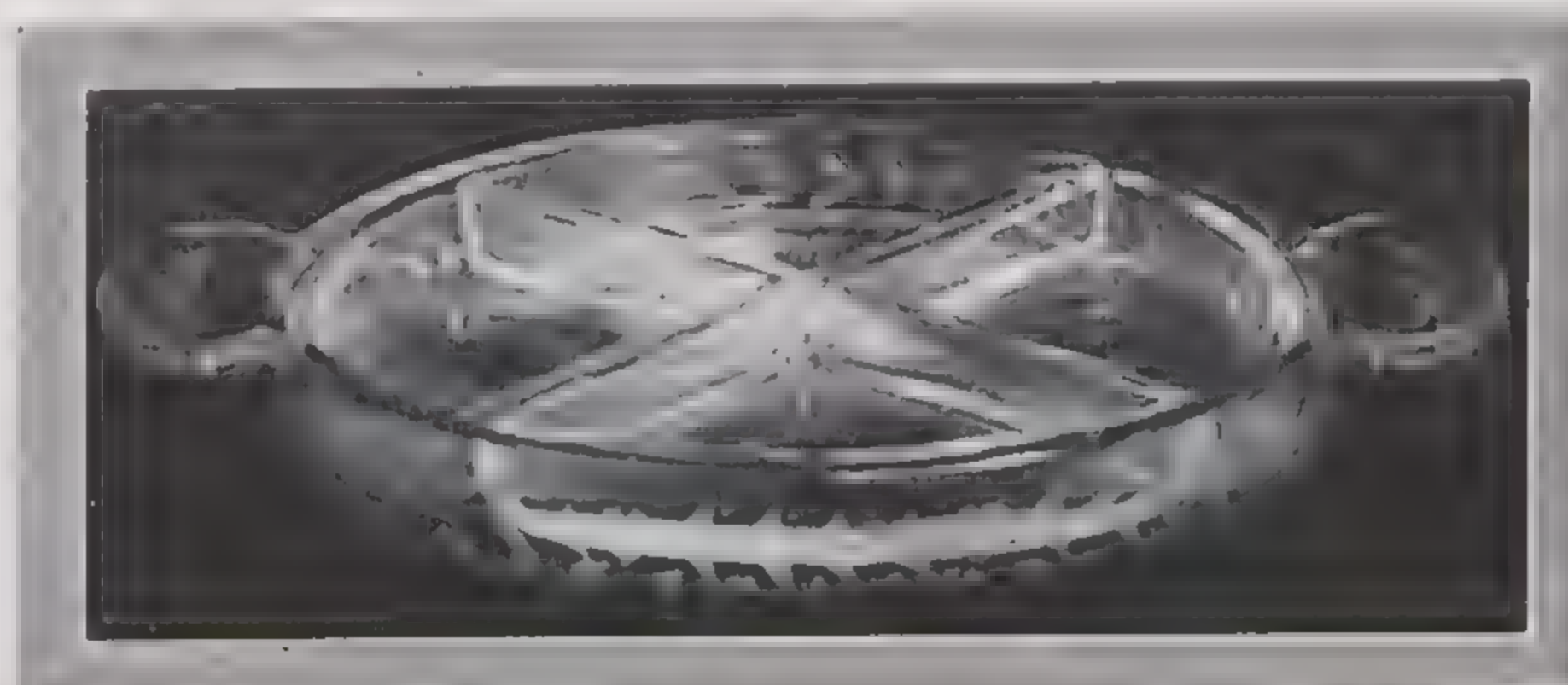
rounds are fried in butter to a very light brown color, and when they are done, are spread thinly with caviar and served on a dish covered with a napkin or with ornamental dish paper.

To make cheese canapés, a few pieces of bread are cut into slices about a quarter of an inch thick, the crusts entirely trimmed off, and then the slices of bread should be cut into pieces one inch wide and three inches long. These oblongs of bread should be fried a delicate brown in clarified butter, a bit of cheese should be grated over them, the cheese lightly sprinkled with a little cayenne pepper and salt, and the canapés should then be put in the oven until the cheese has melted. These canapés are best served while hot. A fillet of shredded anchovy laid lengthwise on these canapés is an improvement, and, in this case, they may be eaten cold with salad. The canapés may also be garnished with fine chopped parsley, if it is desired.

### OLIVES AND ANCHOVIES

Egg and caviar canapés are made by buttering moderately thick slices of French roll and spreading over each slice a layer of Russian caviar. A little lemon juice should then be squeezed over the caviar, and a slice of hard-boiled egg pressed firmly into each slice of roll. The canapés should be put on a dish with a folded napkin or a dish paper, garnished with green parsley, and served. A small quantity of finely minced parsley strewn over the tops of the eggs will be found to be an improvement.

Olives stuffed with anchovies make a delicious canapé, and for this a dozen Spanish olives should be stoned. The mixture for stuffing the olives is pounded smooth in a mortar—five chopped, washed, and boned anchovies, a moderate quantity of chopped onion and parsley, and a small quantity of cayenne pepper. The hollows left in the olives when the stones are removed should be filled with this mixture. The olives should then be placed in hollows scraped from rounds of bread that have been fried until they are brown and then allowed to cool, and the canapés should be served on a dish with a little mayonnaise poured over them.



*Each little dish may be lifted separately out of this hors-d'œuvres dish of cut crystal*





PATENTED JUNE 16, 1914

## THE Parsons NUT BOWL

Beautiful, useful. Pleases everybody. An artistic home necessity. Ideal gift for weddings, anniversaries, birthdays, holidays, commencements, club prizes, etc.

Bowl is one-piece, French polished hardwood, with steel anvil and hammer. The hardest nut, or any size easily cracked.

Natural Maple . . . . .	\$3.50
Mahogany Finish . . . . .	4.00
Mission Oak with silver-plated anvil and hammer . . . . .	4.50

PARSONS NUT BOWL CO., INDIANAPOLIS



## George Kremer

Specialist in

### "Permanent Hair Wave"

My new invention and vast experience in "Permanent hair-waving" enables me to wave every shade and quality of hair; lasts for many months. Guaranteed absolutely harmless. Any size wave may be applied.

Our establishment averages ten or more waves a day. Personal attention given each client. Let me show you how to arrange your hair becomingly in the latest fashion, for \$1.00.

*Marcel Waving, Manicuring, Shampooing, Hair Dyeing, Scalp Treatment and Facial Massage. Write for information.*

Telephone 2642 Bryant

George Kremer, 3 West 42nd Street, New York, N. Y.

## PARIS & LONDON SPRING FASHIONS

chez

## "FENN"

The Second Collection of Models designed by the incomparable Fenn are now on view in his Salons de Modes, together with a large number of latest French creations from the leading Paris Ateliers.

*Venez et vous reviendrez*

DON'T FAIL TO SEE FENN'S OWN DESIGNS

Hubert Fenn—costumier—26a, Albemarle St., London, Eng.

# BOHN SYPHON REFRIGERATORS



## Safety First

PERFECT preservation of food—and the consequent health insurance of your family—should be the paramount consideration of every prospective refrigerator purchaser. It is impossible to over-estimate the important part the refrigerator plays in every household—and particularly where there are children. And the same rule applies to refrigerators as to pianos, clothing, furniture, in fact to everything you buy—in order to obtain value received you've got to pay for it.

In the case of Bohn refrigerators, it is simply a matter of a few dollars which represents the difference between the *best* refrigerator and—the other kind. It doesn't pay to take the chance with "the other kind." Remember, too, that the most efficient method of food preservation is also the most economical of ice and gives longest service.

## Bohn Syphon

Rapid Dry-Air Circulating

## Refrigerators

are sold in nearly every city and town in the United States. If your dealer doesn't happen to have the exact size to meet your requirements, we will consider it a favor if you will write us direct—*now*—for catalog containing information which will enable you to make your refrigerator purchase a "safe" one, not an experiment.

## White Enamel Refrigerator Co.

Main Office and Factory

1550 University Ave., ST. PAUL, MINN.

NEW YORK CHICAGO  
53 West 42nd St. 30 East Jackson Blvd.

LOS ANGELES  
803 South Hill St.





## FRANK L. COLE

Custom Tailor



IS now showing his Spring and Summer models—the notable product of this distinct establishment, which is definitely recognized by the fashionable public as the mentor of the tailored mode in design and fabrics.

Further emphasis is given to the unique position of this establishment among the leading creators of New York by the fact that it makes a specialty of gowning women of liberal figures, endowing them with the most admired lines of youthful slenderness.



This smart afternoon tailleur is of dark blue taffeta, cut along the latest lines. The lining is of the newest Mexican Moon pattern, in pussy willow taffeta of the same shade.

The clever combining of this unusual lining and taffeta cording forms an effective trimming.

7 to 11 West 45th Street  
NEW YORK CITY



## The Watts Tipperary Country Club Model Modish—Mannish—Modest

A new all-wool Country Club check Suit in Brown and Green, Black and White, or all-White Twilled Serge. Peau de Cygne lined, finished with genuine Horn buttons.

Price \$25

Sizes, 34 to 40—Misses', 14 to 20

Samples on request.

THE WATTS CO., 353 Fifth Ave., New York City  
Makers of Exclusive Country Club Models.

## S O C I E T Y

## Died

## NEW YORK

**Andrews.**—On February 11, James F. Andrews.

**Bridgham.**—On February 11, at his residence, Samuel Willard Bridgham.

**Hyde.**—On February 14, at his country home in Field Point Park, Greenwich, Connecticut, Seymour J. Hyde.

**Ludlow.**—On February 11, at his residence, Edward Livingston Ludlow.

**McClellan.**—On February 13, in Nice, France, Ellen M. McClellan, widow of the late Major General George B. McClellan, U. S. A.

**Minturn.**—On February 9, in London, England, Hugh Minturn.

**Ream.**—On February 9, Norman B. Ream.

**Robbins.**—On February 14, at Lakeville, Connecticut, G. Phelps Robbins, Jr.

## PROVIDENCE

**Manatt.**—On February 14, at his home, James Irving Manatt.

## RICHMOND

**Williams.**—On February 11, at his home, John Langbourne Williams.

## Engagements

## NEW YORK

**Lloyd-Perry.**—Miss Adele Augustine Lloyd, daughter of Dr. Samuel Lloyd, to Mr. John P. H. Perry, son of Mr. Alfred P. Perry.

**Motley-Thomas.**—Miss Marjorie Motley, daughter of Mr. W. Harry Motley, to Mr. Frederick H. Thomas, son of Mr. Ransom H. Thomas.

**Smith-Starzenski.**—Miss Hilda Sprague Smith, daughter of Mrs. Charles Sprague Smith, to Mr. Victor Starzenski, son of Countess Maurice Starzenski.

**Van Santvoord-Bowen.**—Miss Virginia van Santvoord, daughter of Mr. Seymour van Santvoord, to Mr. Raymond Bowen.

## BOSTON

**Dow-Hastings.**—Miss Dorothy Dow, daughter of Mr. Richard S. Dow, to Mr. Leslie Hastings.

**Wharton-Smith.**—Miss Constance Wharton, daughter of Mr. William F. Wharton, to Mr. Henry St. John Smith.

## CHICAGO

**Peck-Egleston.**—Miss Frances S. Peck, daughter of Mr. Staunton Bloodgood Peck, to Mr. Vivian H. Egleston, son of the late George W. Egleston.

## CINCINNATI

**Foster-Reed.**—Miss Pauline Carson Foster, daughter of Mr. William Resor Foster, to Mr. Charles Lawrence Reed, son of Dr. Charles A. L. Reed.

## PHILADELPHIA

**Atlee-Robinson.**—Miss Margaret E. Atlee, daughter of Mr. Edwin I. Atlee, to Mr. A. Wayne Robinson, Jr., son of Mr. Anthony Wayne Robinson.

**Fox-Martin.**—Miss Margaret Crozer Fox, daughter of Mr. Caleb F. Fox, to Mr. Sydney Errington Martin, son of Mrs. Robert T. Martin.

**Taylor-Wallace.**—Miss Ann Sharpless Taylor, daughter of Dr. E. Winslow Taylor, to Mr. Frank Richard Wallace.

## SAINT PAUL

**Robertson-Buchanan.**—Miss Alexandra Robertson, daughter of Mr. Victor Robertson, to Mr. John Ripley Buchanan, son of Brigadier General James Anderson Buchanan, U. S. A. (retired).

## SEATTLE

**Fay-Gould.**—Miss Dorothy Wheaton Fay, daughter of Mr. John Purinton Fay, to Mr. Carl Frelinghuysen Gould, son of Mr. Charles Judson Gould.

## WASHINGTON

**Vidmer-Aleshire.**—Miss Eleanor Redwood Vidmer, daughter of Captain George Vidmer, to Lieutenant Joseph Page Aleshire, son of Major General James B. Aleshire.

## Weddings

## NEW YORK

**Thomas-Fargo.**—On February 15, in St. Thomas's Church, Mr. Joseph B. Thomas and Miss Clara Fargo, daughter of Mr. James C. Fargo.

**Wetmore-Philbin.**—On February 16, in the Church of St. Paul the Apostle, Mr. Louis H. Wetmore, son of Mrs. James W. Markoe, and Miss Eugenie Philbin, daughter of Supreme Court Justice Eugene A. Philbin.

## PHILADELPHIA

**Biddle-Lippincott.**—On February 11, at the home of the bride's parents, Mr. Nicholas Biddle and Miss Sarah Lippincott, daughter of Mr. J. Bertram Lippincott.

## PITTSBURGH

**Moorhead-Barr.**—On February 10, at the home of the bride, Mr. William Singer Moorhead, son of Mr. James S. Moorhead, and Miss Constance M. Barr, daughter of Mrs. Albert J. Barr.

## WASHINGTON

**Hagner-Colton.**—On February 10, at the home of the bride, Mr. Randall H. Hagner and Miss Margery Colton, daughter of the late Francis G. Colton.

**Read-Kaye.**—On January 16, at the home of the bride's parents, Mr. Burton Young Read, son of Lieutenant Colonel George Windle Read, and Miss Jessica Mary Kaye, daughter of Mr. Edward Percival Kaye, of London.

## Weddings to Come

## NEW YORK

**Green-Ordway.**—On April 10, at the Plaza Hotel, Miss Josephine Green, daughter of Mr. A. U. Green, to Mr. Lucius Pond Ordway, Jr., son of Mr. Lucius P. Ordway.

## PHILADELPHIA

**Sellers-McCall.**—On April 22, Miss Ellen Jaquett Sellers, daughter of Mr. Edwin Jaquett Sellers, to Mr. Richard C. McCall, son of Mr. George McCall.

## Society Events

**International Flower Show.**—At the Grand Central Palace from March 17 to 23, under the auspices of the Horticultural Society of New York and the New York Florists' Club.

**Tableaux.**—On April 6, at the Hotel Astor, under the direction of Mrs. Edward Ringwood Hewitt.

## Charitable Intimations

**Mi-careme Carnival.**—On March 18, at Sherry's, in aid of the West Side Juvenile Club.

**Annual Entertainment of the New York Association for the Blind.**—On April 6, at the Hotel Astor—a Fête Unique. Patrons and patronesses include President Woodrow Wilson, president of the association, Honorable Joseph H. Choate, vice-president, Miss Helen Keller, Mrs. William K. Vanderbilt, Mrs. Prescott Hall Butler, Mrs. Benjamin Brewster, Mrs. August Belmont, and Mrs. Joseph S. Auerbach.

**Picture Drama.**—"In the Land of the Head Hunters," was produced on February 9 at Carnegie Hall, for the benefit of the Yorkville Center Club. The organization committee included Miss Janetta Alexander, Mrs. Alfred C. Bosson, Mrs. F. Ashton de Peyster, and Miss Helen Frick.







## "She Has Style"

How really seldom one hears it said about a woman—much less often, in fact, than "She is pretty."

Yet it is style that makes one woman stand out above all others in a large gathering of any kind—makes her personality the permanent figure on the canvas.

*Personality* makes the passer-by turn to look after its possessor with interest, and gives her that rare quality of distinction wherever she may go, and in whatever walk of life.

How incomprehensible then, isn't it, when practically every woman can achieve style, and it is such a winning quality, that so few really have it?

The basis of style is the poise of the figure—its carriage and its lines. The secret of it is simple—proper corseting.

*Redfern  
Corsets*

Express the season's figure-lines of natural curves that "nip" at the waist, with the delicate curve over the hip and the full beauty of the flat front and back—all making the charm of the Venus figure that is the vogue today.

*We advise you to be fitted to your Redfern, since each style is individual. There is one that you may depend upon to shape the line and curve required—gracefully, easily and comfortably.*

Redfern Corsets will always be found where high-grade corsets are offered, and at the Redfern Corset Shops at 510 Fifth Avenue, New York; 19 East Madison Street, Chicago; 114 Grant Avenue, San Francisco.

Up To Twenty-Five Dollars  
At High-Class Stores

THE WARNER BROTHERS COMPANY

New York

Chicago

San Francisco



*A review of the most approved models for Spring.*

*Our Mr. Harrison has just returned from Europe with a large collection of tailored suits for afternoon and street wear, one-piece dresses and coats for all purposes.*

**Stein & Blaine**

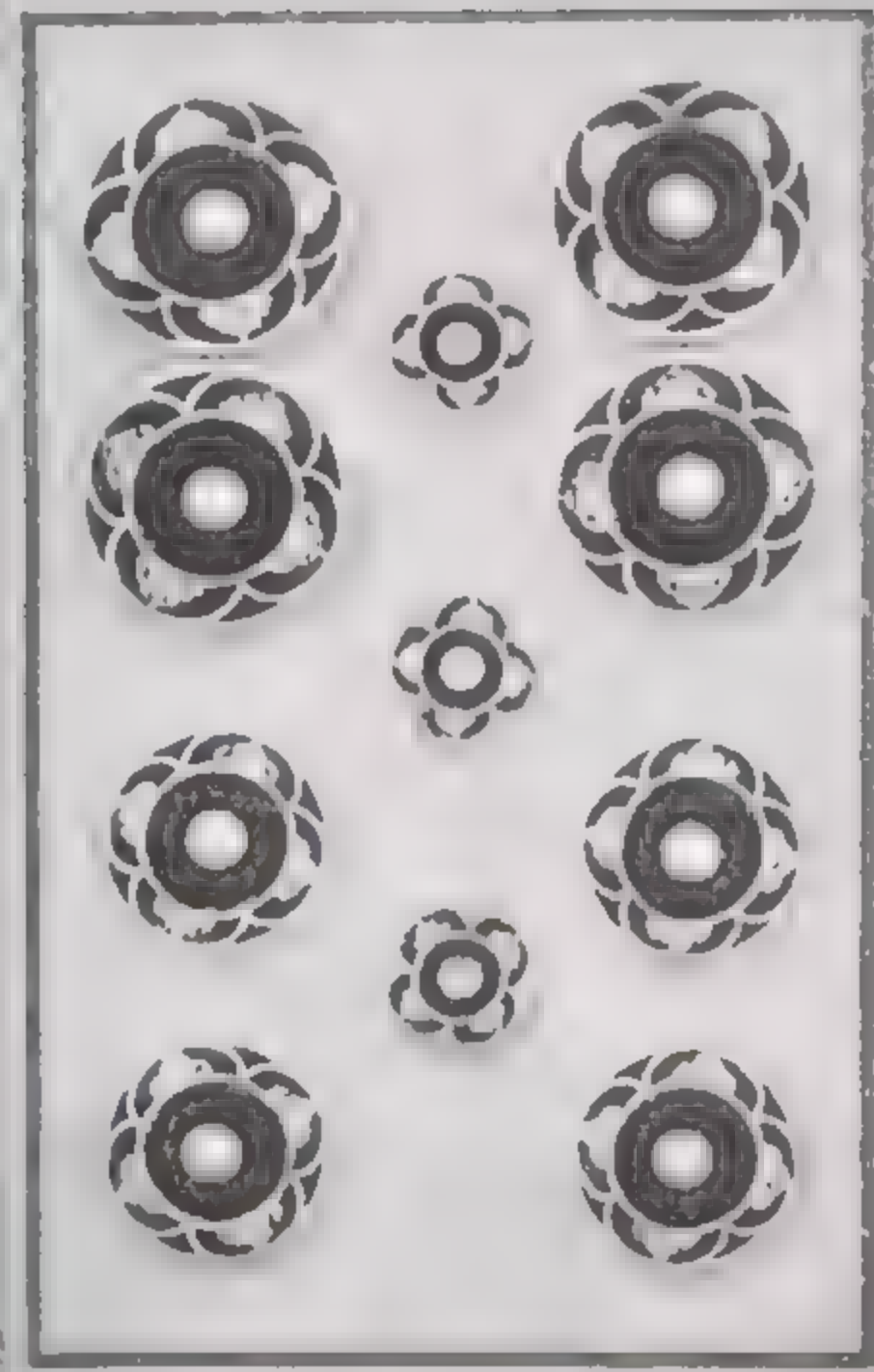
**Ladies Tailors and Furriers**

8-10 West 36th St.,

New York City



## SEEN AT THE JEWELER'S



Polished Platinum, Black Onyx, Half Pearl Center, set complete. \$75.

## Distinctive Evening Jewelry

THE conventional black and white of men's evening dress can be made distinctive in only two ways—by the cut of the clothes and the style of the jewelry. Be sure that *both* are correct.

*Krementz*

## Bodkin-Clutch Dress Sets

are approved by Dame Fashion for their chaste designs, eminent quality and authoritative correctness.

The patented Bodkin-Back is an exclusive feature of Krementz Dress Sets. Simple, strong, easy to insert, the bodkin-clutch insures long life to the buttons and peace of mind to the wearer.

An inviting array of Krementz designs at good jewelers. They range from plain gold and platinum with mother-of-pearl at \$10 up a set, to the more elaborate jeweled creations up to \$1,000 a set.

**Krementz & Co.**  
Newark, New Jersey



Write for Booklet V-1  
Showing Designs

GOES IN LIKE  
A NEEDLE

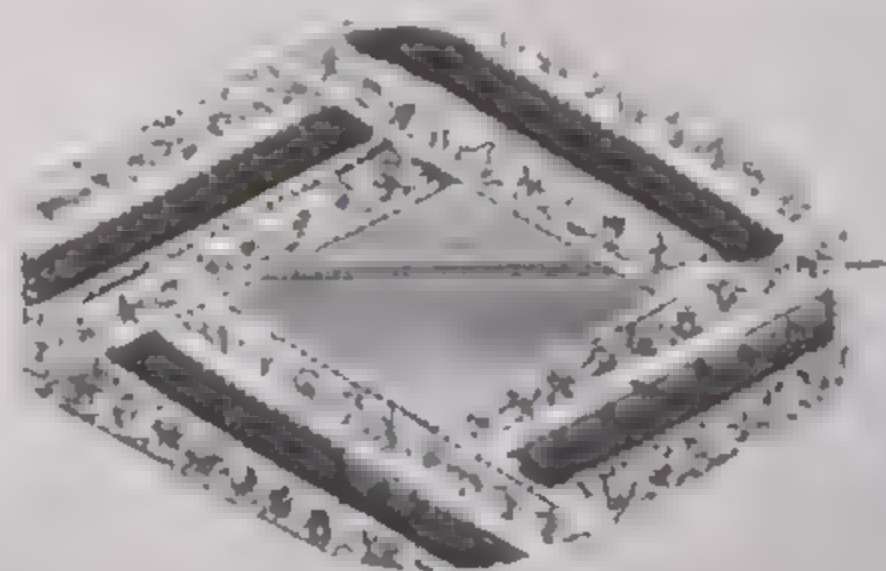
HOLDS LIKE  
AN ANCHOR



A new earring in an old-fashioned shape—rhinestones encircling jet. The mounting is a silver-like metal, "silverite," said not to tarnish; ½ in.; \$4.50 for the pair



Stripes of black enamel and rhinestones mounted on sterling silver radiate from a delicately blue stone like a star sapphire; 2 in.; \$5.95



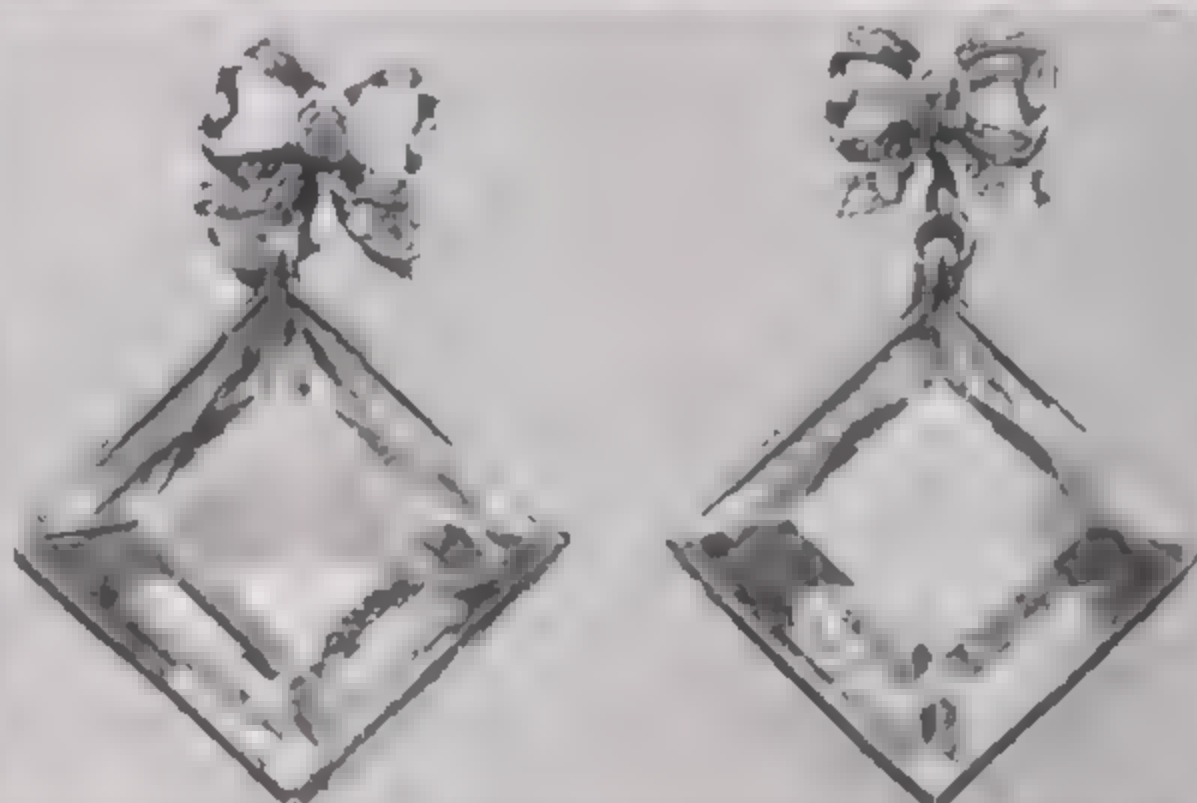
A pin of rhinestones and jet set in silver has a new black and white effect; 1¾ in.; \$6.75



A genuine old mosaic brooch, rimmed in onyx or gold and set in an antique gold plated mounting. This pin could catch the old-fashioned fichu on the new gown; 1¼ in.; \$5



This odd pin of rhinestones and some other stone—jet, perhaps—is the new pin for fastening the new high collar; ¾ in.; \$2.75



On this sautoir a bit of black jet is set with rhinestones and scientific pearls, in a "silverite" background which is very effective; \$4.25

Set in a platinum-finished silver, earrings of any colored stone to match a gown are hung on rhinestone knots; ¾ in.; \$20 a pair

For the man's Oxford glasses or the woman's lorgnette, nothing is neater than a lustrous, imitation oriental pearl on a black ribbon; \$5



Flexible as its diamond prototype, with every stone set separately to give it light and color, this rhinestone and silver bracelet is an amazingly pretty copy of an expensive piece of jewelry; \$5.95



The Pin Tree

Another symbol of spring. Contains two hundred pins of different colors. Suitable for desk or boudoir. A charming remembrance, new, voguish, and surely most useful. Packed with card, 60c.



Lavender is Easter Color

This chiffon bag of generous size, filled with fragrant lavender, "To be strewn among your treasures," is a personal and friendly gift for this season of the year. Your card will be enclosed and the whole carefully mailed as an Easter Greeting to a beloved one. Price, \$1.00.



Place this Swan

in a low, shallow dish as a flower-holder, place the jonquils so they will stand upright in their natural, proud way, thus bringing their spring message in a lovely fashion. Designed by Walrath. Sent in a bandbox as an Easter Gift, \$1.50.



Tea Pot-Holder

If perchance while pouring tea, you find The handle of the kettle hot, don't mind; Just use this little holder here. And you'll never burn your hand, my dear. 6 inches long, \$1.00



These Door Porters

are reminders of Colonial Days—the Black Cat and General Washington, about twelve inches high, made of iron, carefully executed. Sent prepaid for \$6.00 each.

**Pohlson's Shops**  
Pawtucket, Rhode Island



## Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

### DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



Bust Reducer, \$5

Made of Dr. Walter's famous flesh-reducing rubber, with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Neck and Chin Reducers, \$3

Chin Reducers only, \$2

Frown Band, \$2

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" \$8 up

Rubber Elastic Webbing "Slip-Overs" \$6 up

Write at once for further particulars.

**DR. JEANNE WALTER**  
Inventor and Patentee

Dept. A, 45 W. 34th Street, New York

"FOR THE WOMAN WHO CARES"



These two Plexo Creams, scientifically prepared for use together, are most beneficial to the skin.

## PLEXO Toilet Preparations

Every woman knows that two creams are necessary to make a perfect skin and complexion, and, for the convenience of these discriminating women, we have designed this dainty beauty box containing one jar of Plexo Cleansing Cream and one jar of Plexo Greaseless Cream.

**Price \$1.00 postpaid**

**PLEXO CLEANSING CREAM** is far superior to soap, because it actually cleans the skin without enlarging the pores. If it is used directly after exposure to the wind, sun or dust, it will impart a delicately refined texture to the skin, leaving a clear, fresh complexion.

**PLEXO GREASELESS CREAM** will nourish and preserve the skin. By gently massaging this cream into the skin before a shopping tour or outing, it will insure the most delicate skin against the annoying results of exposure. It soothes and gives the complexion that much desired youthful appearance. Plexo Creams cannot promote the growth of hair.

**PLEXO PREPARATIONS, Inc.**

94 North Moore Street

New York City

## ALLEN'S FOOT-EASE

Shake Into Your Shoes



Allen's Foot-Ease, the antiseptic powder for the feet. It relieves painful, swollen, smarting, tender, nervous feet. Just the thing for Dancing parties. The Standard Remedy for the feet for a Quarter Century. Allen's Foot-Ease makes tight-fitting or new shoes feel easy. It is a certain relief for ingrowing nails, sweating, callous and tired, aching feet. We have over 30,000 testimonials. TRY IT TO-DAY. Sold everywhere, 25 cts. Do not accept any substitute.

"In a pinch, use Allen's Foot-Ease." **FREE TRIAL PACKAGE** sent by mail. Address **ALLEN S. OLMSTED, Le Roy, N.Y.**

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Do you know that Vanity Fair has a Real Estate Department that contains each month's most interesting opportunities in high class real estate? Your house, your apartment, your ranch, should be there.

Either tell your broker to write to Vanity Fair or write yourself; by being prompt you can avail yourself of the May and June issues. Address

"Where To Live"

VANITY FAIR

449 Fourth Avenue New York

## The Blouse Shop Inc.

**Information on Latest Styles Absolutely Free.**

We will gladly forward upon request sketches of the very latest Blouse Models of entirely original and exclusive designing.



Model S-63  
Special Price, Prepaid

**\$2.00 Each**

Handsome Blouse of all-over embroidered White Voile with fine White Organdie collar and cuffs, both prettily hemstitched. Dainty loose bodice effect of Voile, with four rows of hemstitching. Long sleeves set in with hemstitching. Covered buttons. Can be worn high or low neck. All White only.

All orders will be promptly filled and money refunded if not satisfactory in every particular.

Model S-64  
Special Price, Prepaid

**\$4.00 Each**

Very attractive Blouse of rich quality, all-silk Crepe de Chine, with 4 effective hemstitched tucks down front. Trimmed with pearl buttons. Can be worn high or low neck. Long set-in sleeves. Colors: White, Flesh, Maize and Gobelin Blue.

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"The Suspender Blouse," very latest effect. Can be worn high or low neck. Exceptional quality of all-silk Crepe de Chine. Trimmed with large pearl buttons. Long set-in sleeves. Colors: White, Flesh, Maize and Gobelin Blue.

A trial order will convince you that in buying from us you will receive more originality and exclusiveness in your Blouses than obtainable elsewhere.

**The Blouse Shop Inc.** 225 Fifth Avenue New York

# Castle Hats

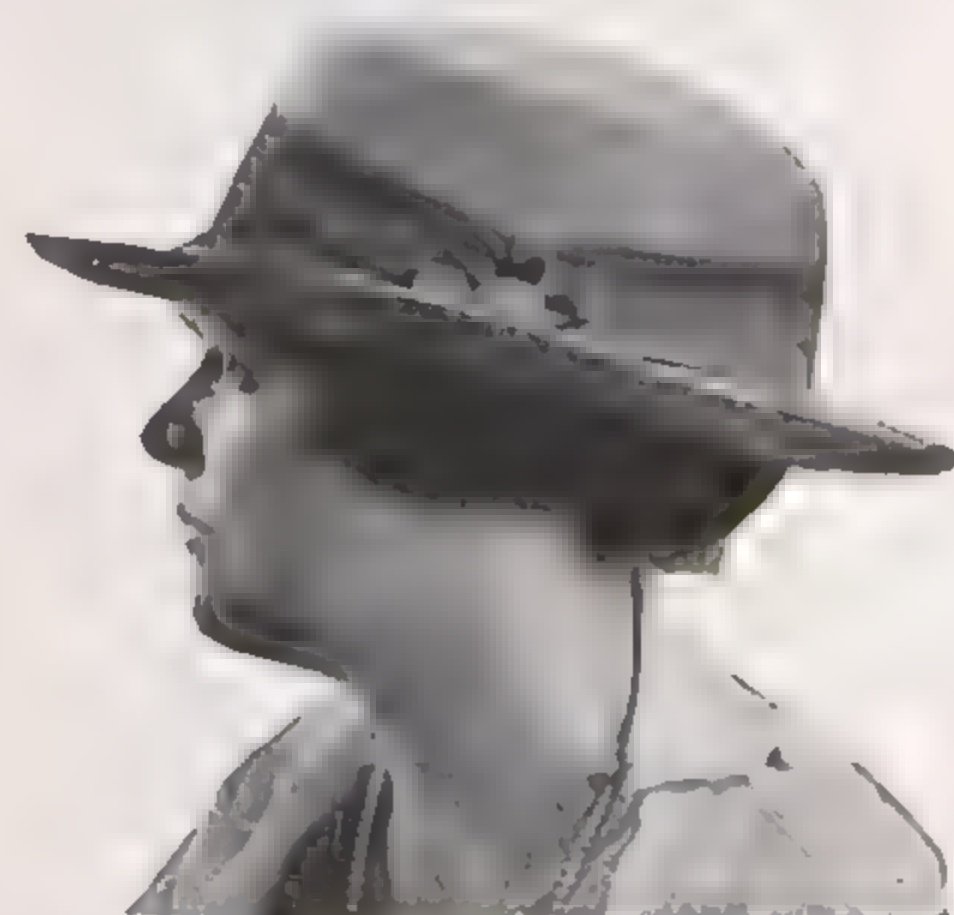
*Castle Novelties now on display at the Leading Shops.*



No. 1819. Panama hat trimmed with white kid and flowers.



No. 1818. Panama hat trimmed with bands of striped college colors.



No. 1267. Fancy Panama hat with trimming of suede leather.

*If your Dealer cannot furnish the desired hat write to us and we will see that you get it*



L. F. CASTLE COMPANY,

MANUFACTURERS

LADIES' AND MISSES' HATS

63-65-67 WEST 38TH STREET

NEW YORK.





## \*GANESH THE FIRST

**Y**EARs ago, in the days when every woman was her own beauty adviser, and beauty culture was attempted professionally only by tyros practicing, first "massage" and "steaming," then "cutting," "filling," and other methods, today known to be dangerous,

# Mrs. Adair

first took up the study of "beautifying" (there still seems to be no other word). A study which involved laborious research work, a trip to three continents, and consultation with eminent physiologists. Two years of preliminary work elapsed before the necessary formulas and methods of treatment, which were to inaugurate a new era in beauty culture, were perfected.

The name GANESH, of the Hindoo God of Wisdom, near whose temple in India Mrs. Adair first learned the secret of the now world-famous GANESH Muscle Oil—used in many of her treatments, was selected to designate Mrs. Adair's new and original preparations and treatments. And due to its supremacy in achievement, as well as its priority,

★GANESH to this day has taken first place in the field which it represents.

Mrs. Adair serves her clients from her New York, London and Paris headquarters, where she has long maintained Salons for personal treatment, as well as every facility for the prompt and intelligent distribution of the GANESH Preparations by mail. The attendants at all three Salons are English, and have been schooled in the GANESH methods by Mrs. Adair personally. The atmosphere of dignity and refinement which has always distinguished Mrs. Adair's Salons, has gained a clientele which today is unexcelled.

Among the treatments originated by Mrs. Adair probably the most noted is the

## Ganesh Strapping Muscle Treatment

The improvement worked by this treatment is natural—not artificial. By it the muscles of the face and neck are adeptly made to conform to the original and youthful contour. Deep laid lines and hollows are smoothed away, and the unpleasant and aging signs of a neglected skin are dispelled. Increased blood circulation about the face and neck is an important accomplishment of the treatment. Single treatments at the Salon, \$2.50. Reduction for courses.

Following are a few GANESH PREPARATIONS which are well known to most VOGUE readers

### Ganesh Eastern Muscle Developing Oil

\$5, \$2.50, \$1 per bottle. For weakened muscles and tissues of the face, which cause lines and hollows.

### Ganesh Eastern Diable Skin Tonic

\$5, \$2, 75c. A tonic for loose, flabby skins.

### Ganesh Eastern Balm Cleansing Cream

\$3, \$1.50, 75c per pot. For rough skins and chapped faces.

### Ganesh Bandolettes

Box of 12, \$2.50. For tired, lined eyes.

### Ganesh Beauty Sachets

Box of 20, \$2.50. For blackheads.

### Ganesh Lily Sulphur Lotion

\$2.50, \$1.50 per bottle. For whitening the skin.

### Ganesh Juno

\$2.25, \$1.25. For improving the neck and bust.

### Ganesh Cream for Hands

\$1 per jar. For making the hands younger and whiter.

### Ganesh Brown Spot Lotion

\$1 a bottle. For moth patches.

### Ganesh Retardine

\$1.75 per jar. For flesh reduction (applied externally).

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ORDERS RECEIVED BY MAIL ARE PROMPTLY FILLED

Address: MRS. ELEANOR ADAIR

**557 Fifth Avenue, New York**

Telephone 2839 Murray Hill

**92 New Bond St., W., London**

**5 rue Cambon, Paris**

GANESH CHIN STRAP, reduces double chin.  
\$6.50, \$5.

GANESH FOREHEAD STRAP, removes forehead lines. \$5, \$4.

# M U S I C

## Calendar

MARCH 10 TO APRIL 10

**Metropolitan Opera House**, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

FRIDAY, MARCH 12

**Hotel Biltmore**, 11:30 a. m., fourth Friday morning musicale; soloists, Alice Nielsen, soprano; John McCormack, tenor; Lucile Orrell, violoncellist.

SATURDAY, MARCH 13

**Carnegie Hall**, 8:15 p. m., symphony concert, Philharmonic Society; soloist, Edouard Ferrari-Pontana, tenor.

SUNDAY, MARCH 14

**Aeolian Hall**, afternoon, piano recital, Max Hambourg.

**Belasco Theatre**, 8:30 p. m., violin recital, David and Clara Mannes.

**Brooklyn Academy of Music**, afternoon, symphony concert, Philharmonic Society; soloist, Efrem Zimbalist.

MONDAY, MARCH 15

**Brooklyn Academy of Music**, piano recital, Ossip Gabrilovitch.

TUESDAY, MARCH 16

**Princess Theatre**, piano recital, Rudolph Ganz.

WEDNESDAY, MARCH 17

**Hotel Plaza**, recital, Umberto Sorrentino.

SATURDAY, MARCH 20

**Carnegie Hall**, piano recital, Germaine Schnitzer. Evening, symphony concert, Russian Symphony Orchestra.

WEDNESDAY, MARCH 24

**Carnegie Hall**, 8:15 p. m., Oratorio Society, the "Magnificat," by Bach, and "La Vita Nuova," by Wolf-Ferrari; soloists, Marie Sundelius, soprano; Rose Bryant, contralto; Alfred D. Shaw, tenor; and Clarence Whitehall, bass. Owing to a delay in the delivery of the music, due to conditions in Europe, the first presentation of "Joan of Arc," by Enrico Bossi, has been postponed until next season.

FRIDAY, MARCH 26

**Hotel Biltmore**, 11:30 a. m., fifth Friday morning musicale; soloists, Frieda Hempel, soprano; Pasquale Amato, baritone; Rudolph Berger, tenor.

SATURDAY, MARCH 27

**Carnegie Hall**, 8:15 p. m., symphony concert, Philharmonic Society, Tchaikovsky program.

TUESDAY, APRIL 6

**New Aeolian Hall**, 8:15 p. m., chamber music concert, Kneisel Quartet.

FRIDAY, APRIL 9

**Hotel Biltmore**, 11:30 a. m., sixth Friday morning musicale; soloists, Emmy Destinn, soprano; Riccardo Martin, tenor; Rudolph Ganz, pianist; William Hinshaw, baritone.

SATURDAY, APRIL 10

**Washington Irving High School**, 8 p. m., Chamber music concert under the auspices of the People's Symphony Concerts, Auxiliary Club.

FRIDAY, APRIL 23

**Hotel Biltmore**, 11:30 a. m., seventh and last Friday morning musicale; costume recital; soloists, Lucrezia Bori, soprano; Andreas de Seguroia, baritone; Rosina Galli, danseuse.

## MUSIC NOTES

**T**HE People's Symphony Concerts Society presented the following program at Carnegie Hall, on Saturday evening, February 20. The soloists were Taeta Hartley, pianist, and William Hinshaw, baritone.

*Overture "Sakuntala," op. 13... Goldmark*  
*Concerto for Piano and Orchestra, op. 23... Tchaikovsky*

*Prelude to Act III and "Hans Sachs' Monologue"... Wagner*

(From "Die Meistersinger")  
*"Traume" (song arranged for small orchestra by the composer)... Wagner*

*"Wotan's Farewell" and "Firemagic" (From "Die Walküre")... Wagner*

*"Ride of the Valkyries"... Wagner*

The Philharmonic Society, with Fritz Kreisler as soloist, presented the following program at Carnegie Hall on Sunday afternoon, February 21:

*Symphony No. 4, in E Minor, op. 98. Brahms*  
*Symphonic Poem "Tasso"... Liszt*  
*Concerto in G Minor for Violin and Orchestra... Bruch*

FRITZ KREISLER

*Overture, "The Bartered Bride"... Smetana*

For the benefit of Union Settlement, Harold Bauer and Pablo Casals played in Aeolian Hall on Saturday afternoon, February 27, the following program:

*Sonata in E Minor... Brahms*  
MESSRS. BAUER AND CASALS

*Sonata in D Major... Locatelli*  
MR. CASALS

*Fantasiestücke, op. 12... Schumann*  
MR. BAUER

*Sonata in D Major... Rubinstein*  
MESSRS. BAUER AND CASALS

Spanish dances by Albeniz and Grovlez were among the novelties which the pianist Copeland offered at his recital in Aeolian Hall, on Monday afternoon, February 22. There were also Chopin and Debussy groups and compositions of MacDowell, Scarlatti, and Liszt. His program follows:

*First Movement, Sonata Tragica. MacDowell*  
*Sonata I—Sonata V... Scarlatti*

*Pastorale-Capriccio... Chopin*  
*Nocturne... Chopin*

*False... Chopin*  
*Etude... Liszt*

*False... Liszt*  
*Etude... Schumann*

*Finale, Etudes Symphoniques... Schumann*  
*Reflets dans l'Eau... Debussy*

*Danse de Puck... Debussy*  
*La Cathédrale Engloutie... Debussy*

*Les Fées Sont d'Exquises Danseuses... Debussy*  
*Clair de Lune... Debussy*

*La Puerta del Vino... Debussy*  
*Feux d'Artifice... Debussy*

*Spanish Dances:*  
*Tango... Albeniz*

*El Polo... Albeniz*  
*Recuerdos... Grovlez*

Augusta Schacht, well known as a lieder singer abroad, gave a song recital in Aeolian Hall, Friday evening, February 26. The contralto had the assistance of Coenraad V. Bos at the piano, and sang the following program of German lieder including compositions of Schubert, Brahms, Marx, and Hugo Wolf.

*Die Allmacht... Schubert*  
*Liebesbotschaft... Schubert*

*Rastlose Liebe... Schubert*  
*Botschaft... Schubert*

*O Komme, Holde Nacht... Brahms*  
*In Stiller Nacht... Brahms*

*Erlaube Mir Fein's Mädchen... Brahms*  
*Mein Mädel Hat einem Rosenmund... Brahms*

*Blinde Kuh... Brahms*  
*Hat Dich Dir Liebe Berührt... J. Marx*

*Wie Einst... J. Marx*  
*Die Verlassene... J. Marx*

*Die Liebste Spricht... J. Marx*  
*Wie Reizend Bist Du... J. Marx*

*Anakron's Grab... Hugo Wolf*  
*Auf Einer Wanderung... Hugo Wolf*

*Zitronenfalter im April... Hugo Wolf*  
*Er Ist's... Hugo Wolf*

Ernest Hutcheson's Bach Concert in Aeolian Hall Wednesday afternoon, February 24, ranked among the novelties of the season. The Australian pianist had the assistance of a small orchestra of stringed instruments, oboes, bassoon, and continuo, under the leadership of Franko; while as a special feature Ossip Gabrilovitch participated, playing with Mr. Hutcheson the Bach Concerto in C for two pianos and strings. The program follows:

*Concerto in D Minor*  
For piano and string orchestra

*Partita in B Flat... For piano alone*  
*Fugue in A Minor... For piano alone*

*Introduction to the Cantata, "Am Abend Aber Desselbigen Sabbaths" For string orchestra*  
*The Italian Concerto... For piano alone*

*Chromatic Fantasia and Fugue... alone*  
*Concerto in C*

For two pianos and string orchestra





Forehead band of rhinestones set in silverite.

Ask for  
"Tiny Booklet"  
Showing  
Henry W. Fishel  
& Sons' ideas  
for Spring.



Black enamel circle,  
sterling silver with  
rhinestone border.

**As you demand distinction  
and exclusiveness** in the style  
of your gowns, so should you seek  
distinction and exclusiveness in  
the design and workmanship of your

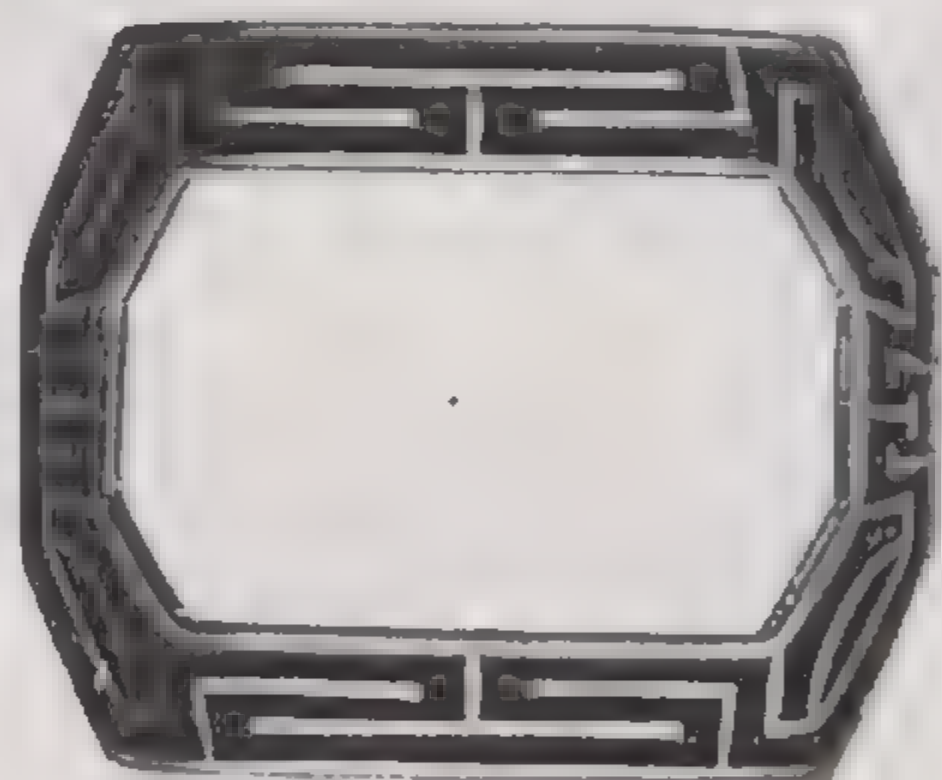
#### HAIR ORNAMENTS JEWELRY NOVELTIES SHOE BUCKLES

There's one sure way of securing these  
qualities at moderate cost—go to the  
quality Jeweler, Department Store or Shoe  
Store of your city and ask for the products of

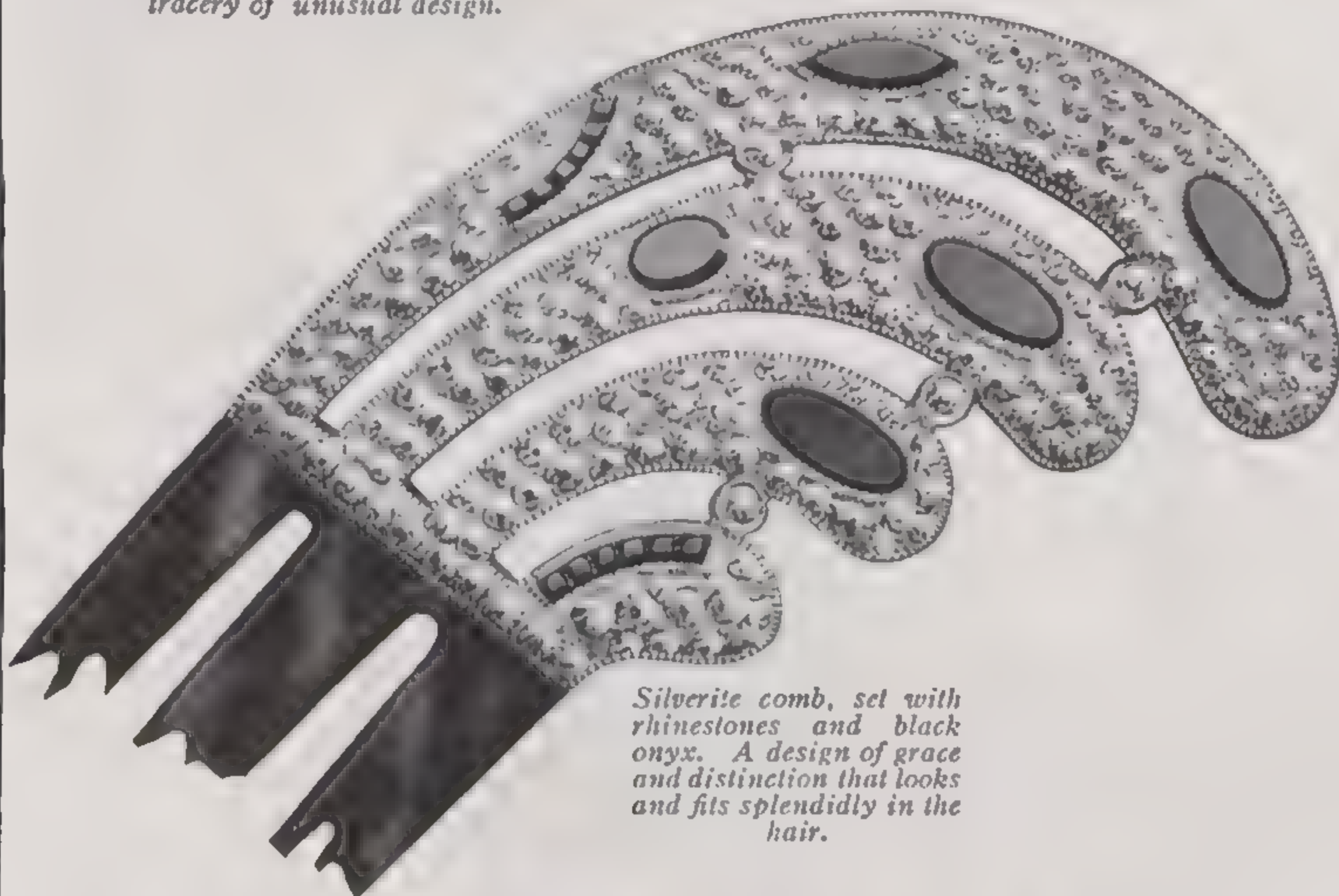
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Should you experience difficulty in securing  
them—write us for the name of our  
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Look always for these trademarks:



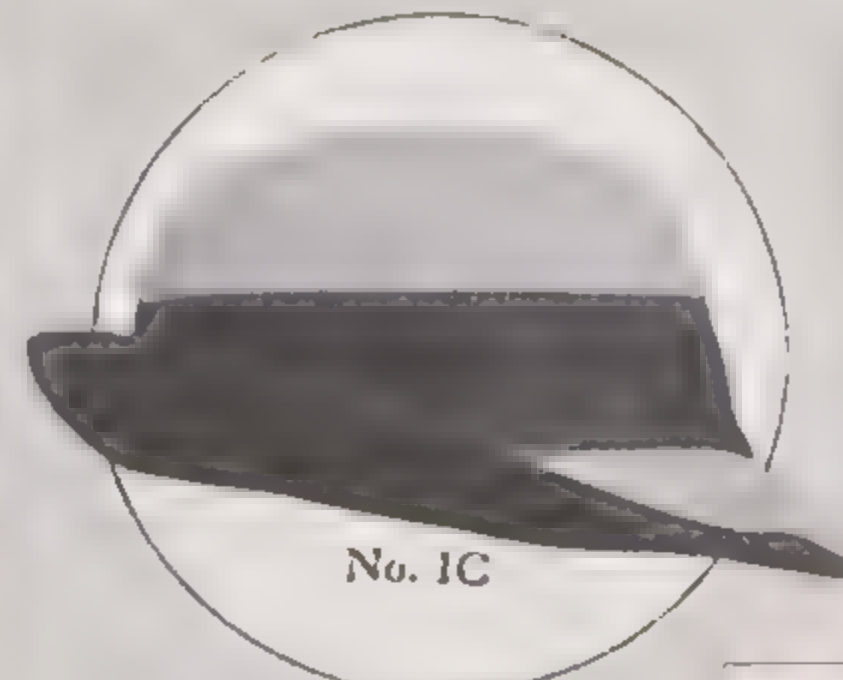
Platinum Shoe Buckle, black  
enamel border with delicate  
tracery of unusual design.



Silverite comb, set with  
rhinestones and black  
onyx. A design of grace  
and distinction that looks  
and fits splendidly in the  
hair.

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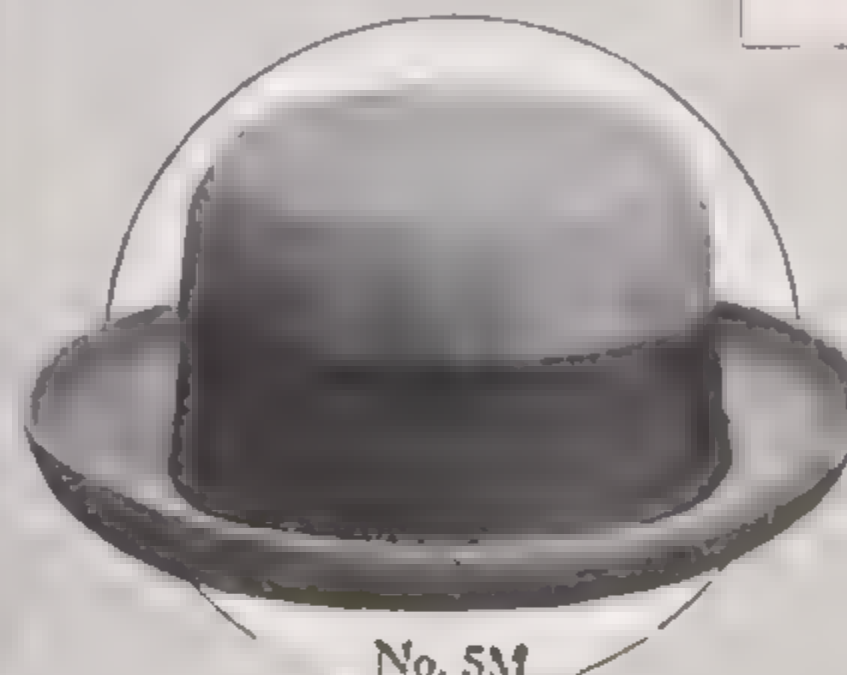
## COVERLEY CLOTHES



No. 1C

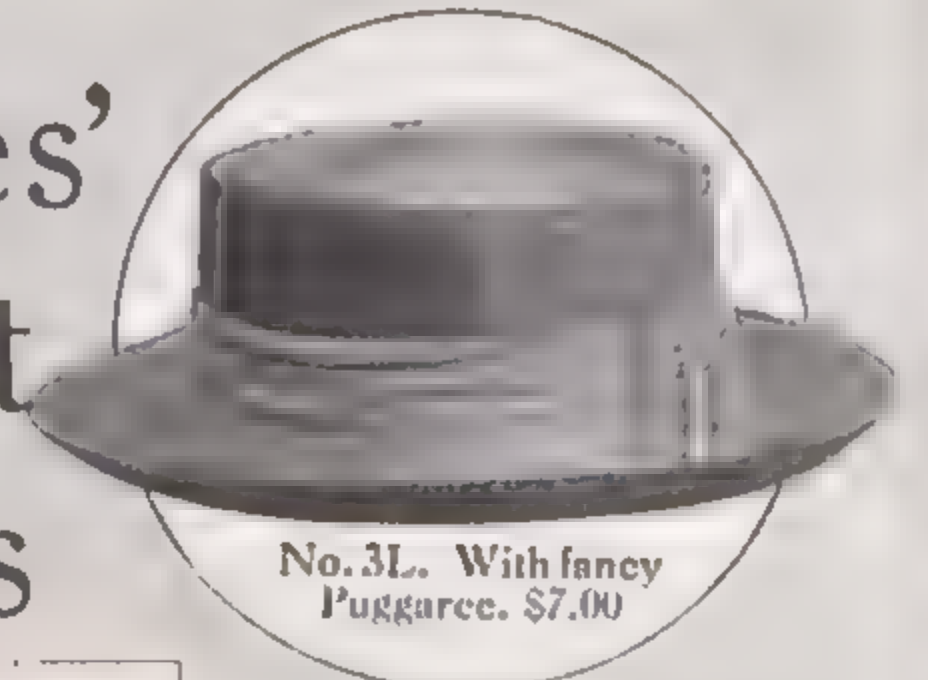
No. 1C. White Corduroy;  
with any color silk facing  
and band to match. \$4.00  
No. 2C. White Corduroy,  
with band of white gros  
grain. \$3.00

No. 5M. Madagascar  
Straw, with changeable  
silk facing in greens,  
browns and blues, with  
band to match. \$5.00



No. 5M

## Ladies' Sport Hats



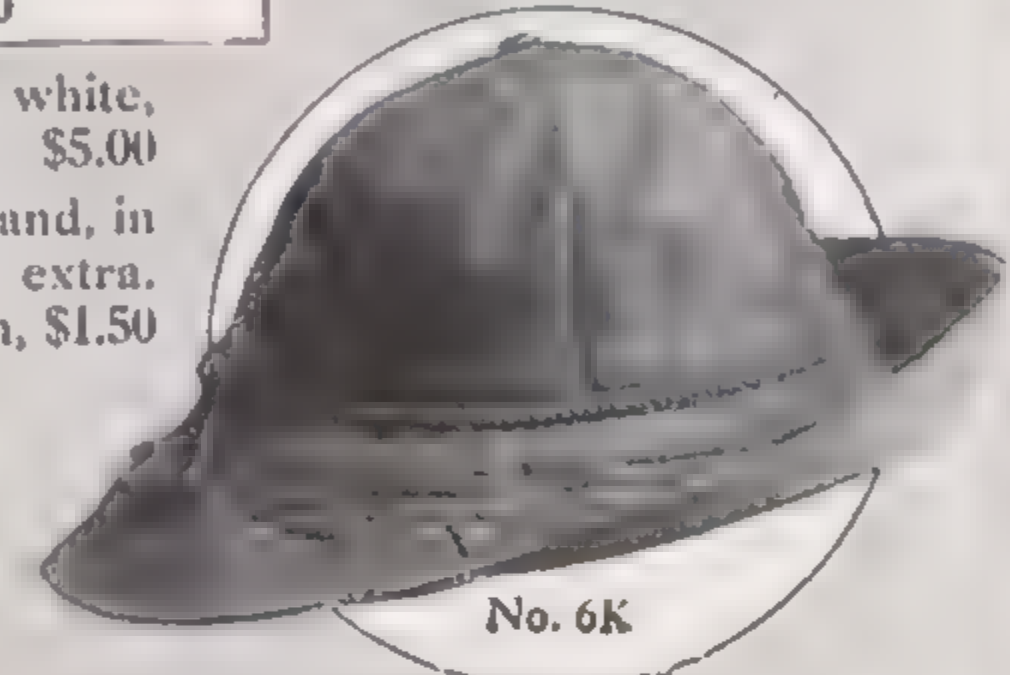
No. 3L. With fancy  
Puggaree. \$7.00

No. 3L. Leghorn Straw,  
with plain black band. \$6.00  
Puggaree, any color, extra;  
plain, 75c.; fancy, \$1.00.



No. 4S. With knitted silk  
band. \$6.50

Split Straws, in white,  
tan and black. \$5.00  
Knitted silk band, in  
various colors, extra.  
Each, \$1.50



No. 6K

No. 6K. Leather Sport  
Hat, in tan, white, gray  
and black; same color  
silk facing and silk cord  
to match. \$7.50

## SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS, NEW YORK

## ORIGINAL FORSYTHE WAISTS



No. 892—This be-  
coming mannish  
blouse is one of the  
favorite Forsythe  
Spring models. It  
is made up in pure  
white Irish linen of  
a fine quality, and is  
trimmed with small  
imported white but-  
tons. The mannish  
choker collar can be  
worn either high or  
low. Price \$2.50.

No. 891—A typi-  
cal Forsythe blouse  
is this smartly  
tailored model of  
fine quality Irish  
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high rolling collar  
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round buttons are  
used as fastenings.  
Price \$2.50. In  
crepe de chine—  
white and in colors  
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washable silk cash-  
mere \$5.75.

No. 808—Smartness is carried out in  
every line of this youthful Forsythe blouse,  
in excellent quality white Irish linen.  
Ocean pearl buttons form the only trim-  
ming. The convertible collar can be  
worn effectively with a black ribbon stock.  
Price \$2.50. In white Habutai Silk, \$5.00.

## JOHN FORSYTHE & SONS

are showing an interesting collection of original models for the Spring and Summer  
in the newest modes and most favored fabrics. Mail orders filled promptly.

3 WEST 42<sup>d</sup> STREET, NEW YORK

The original John Forsythe.

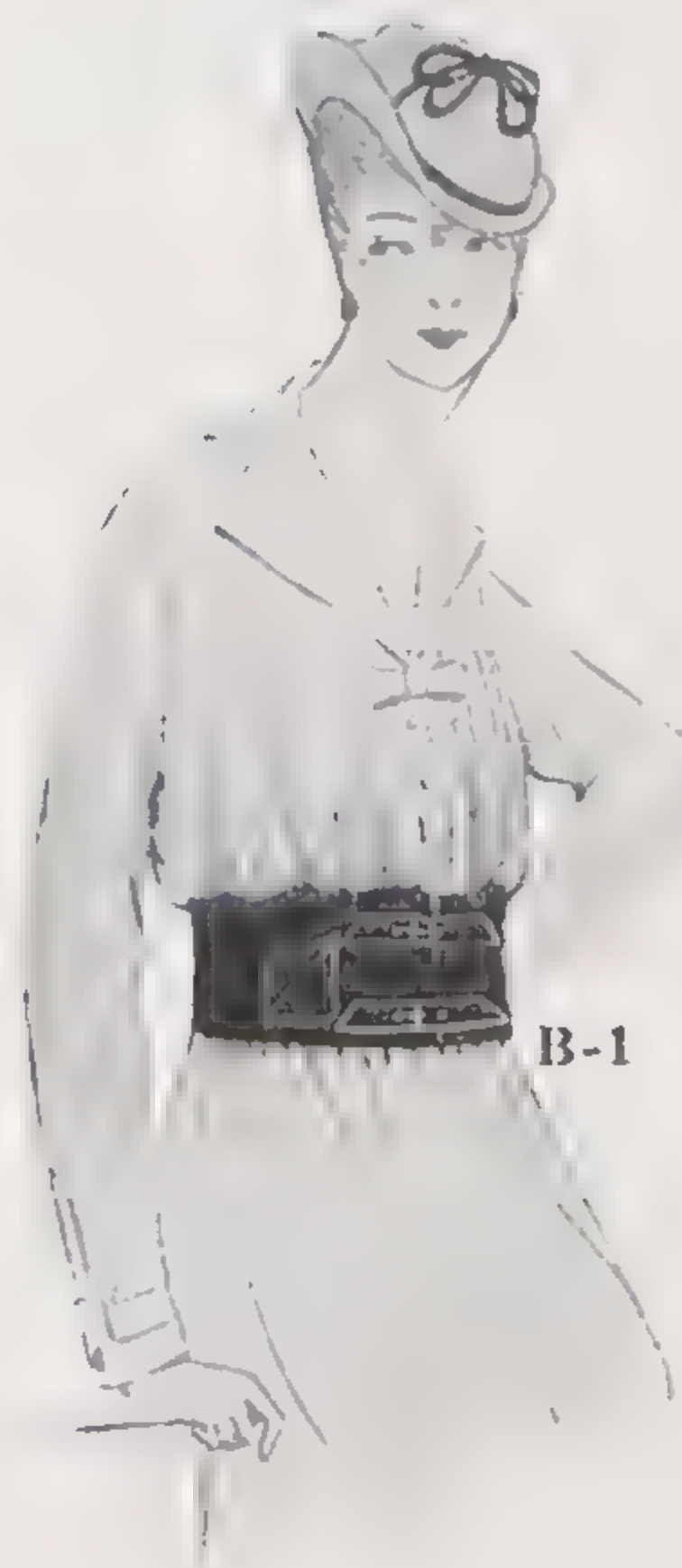
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Designed Particularly  
for Smart Appearance  
at Tennis and Golf



either model

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all sizes

COLORS:

White

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**Suede Belts**

(as illustrated)

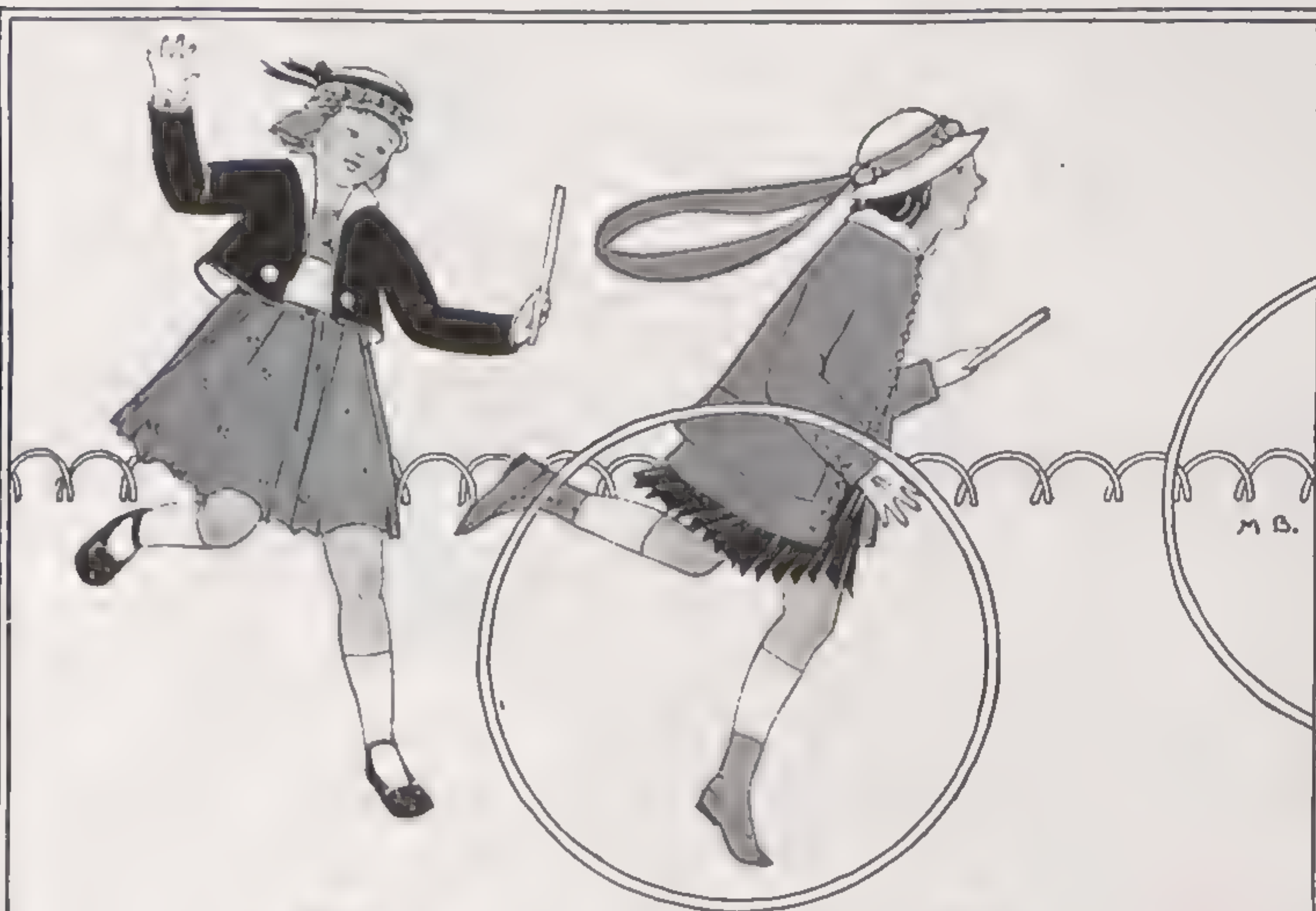
all colors

B-1..... **\$9.50**

B-2..... **\$10.50**

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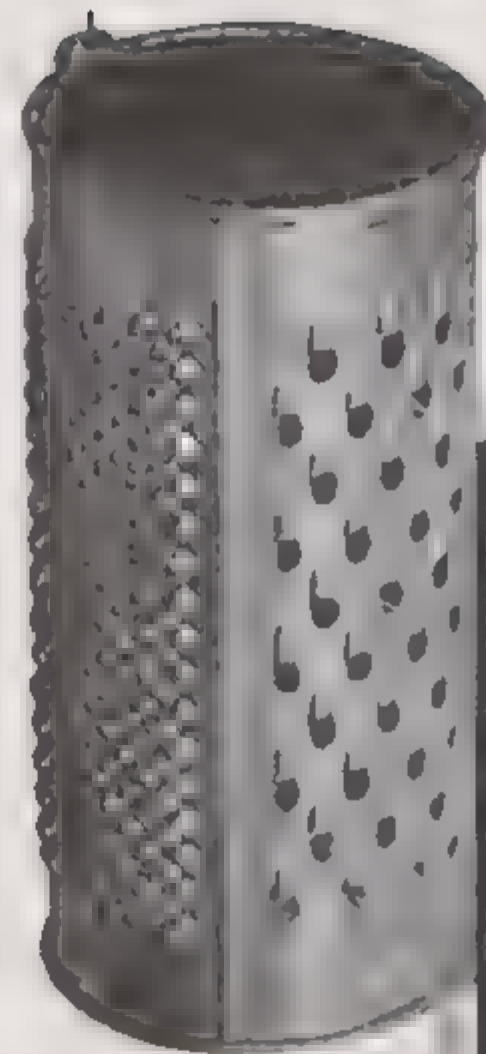
Our Children's Shoes have the  
Correct Orthopaedic Shape

De Luxe Catalogue on request to Dept. 100



## THE NEW-FASH- IONED KITCHEN

(Continued from page 70)



Nutmeg-grater,  
fruit shredder—  
Jack of many  
trades—is this  
grater for 50  
cents



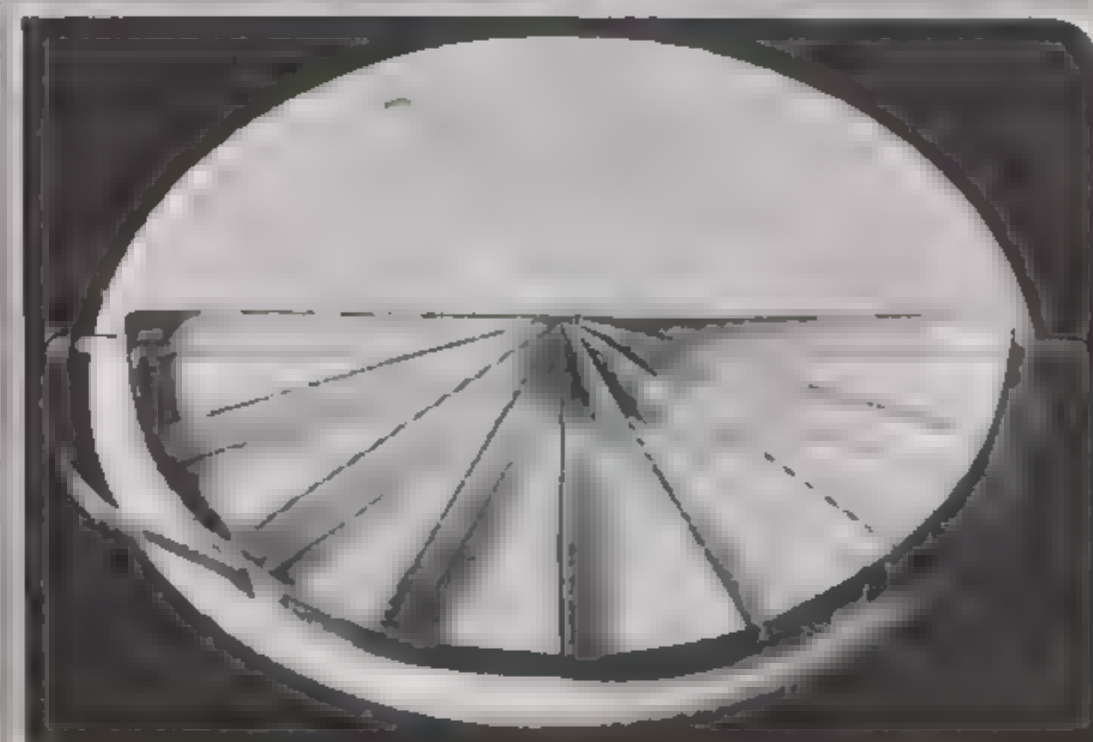
Of pure heavy alumi-  
num, with a durability  
that won't rub off, is the  
percolating part of this  
enameled coffee percola-  
tor; 4-cup size, \$1.75

jar at one time. The whole affair may be  
easily taken apart to be washed. A small  
booklet, advising the best way to use it,  
is included with the churn.

The kitchen memorandum illustrated  
at the upper right is one which necessitates  
a minimum amount of adjustment, and  
which can hardly get out of order. It  
is comprehensive in its lists of neces-  
sities, and could hardly be more simple  
to work, as the little buttons opposite  
the listed commodities may be passed  
back and forth on wires.

### AN AUTOMATIC BASTER

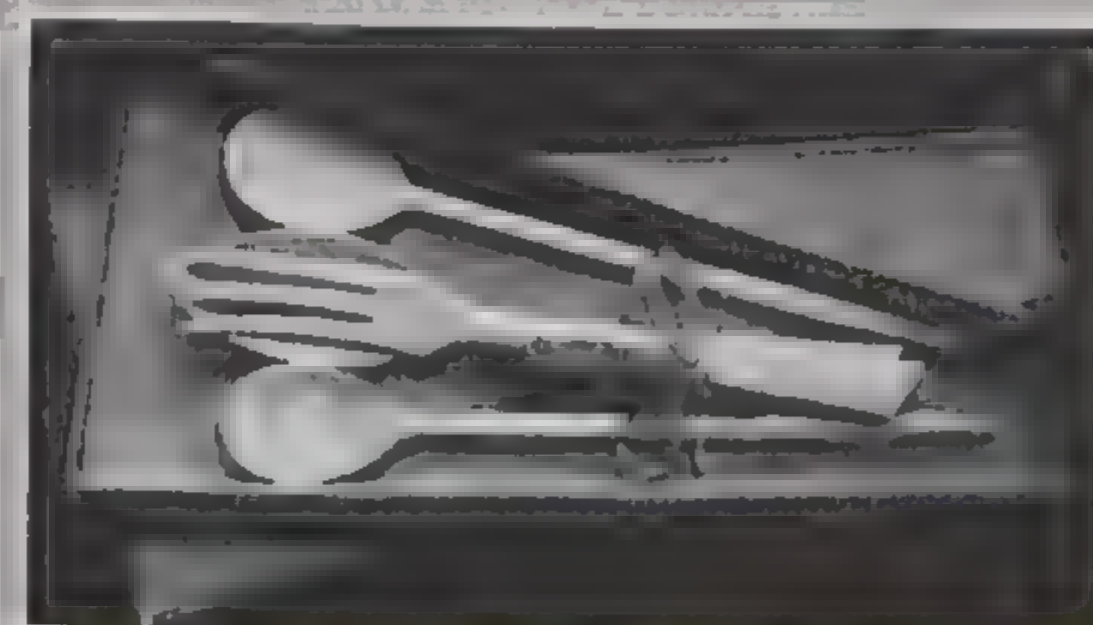
The most important part of the roast-  
ing is undoubtedly the basting, and the  
covered enameled roaster, an example of  
which is shown just at the right, is the most  
successful type of roaster in use. The de-  
pressed section in the cover causes the  
juices to vaporize and condense on the  
cover, so that they run down and drip  
back upon the roast, basting it continu-  
ously. The inner tray of white enamel is  
a distinctive feature of this roaster, as  
it not only prevents any possible scorch-  
ing of the roast, but, when the roast is  
done, makes it easy to lift it off to a  
platter. Another feature not to be over-  
looked is that the base, the cover, and  
the inner tray are all seamless. They  
are made of high-grade steel with the  
ends rounded to avoid dirt-catching  
corners. The enamel with which the  
roaster is finished has a china-like sur-  
face that cleans readily; it can even be  
scrapped without injury.



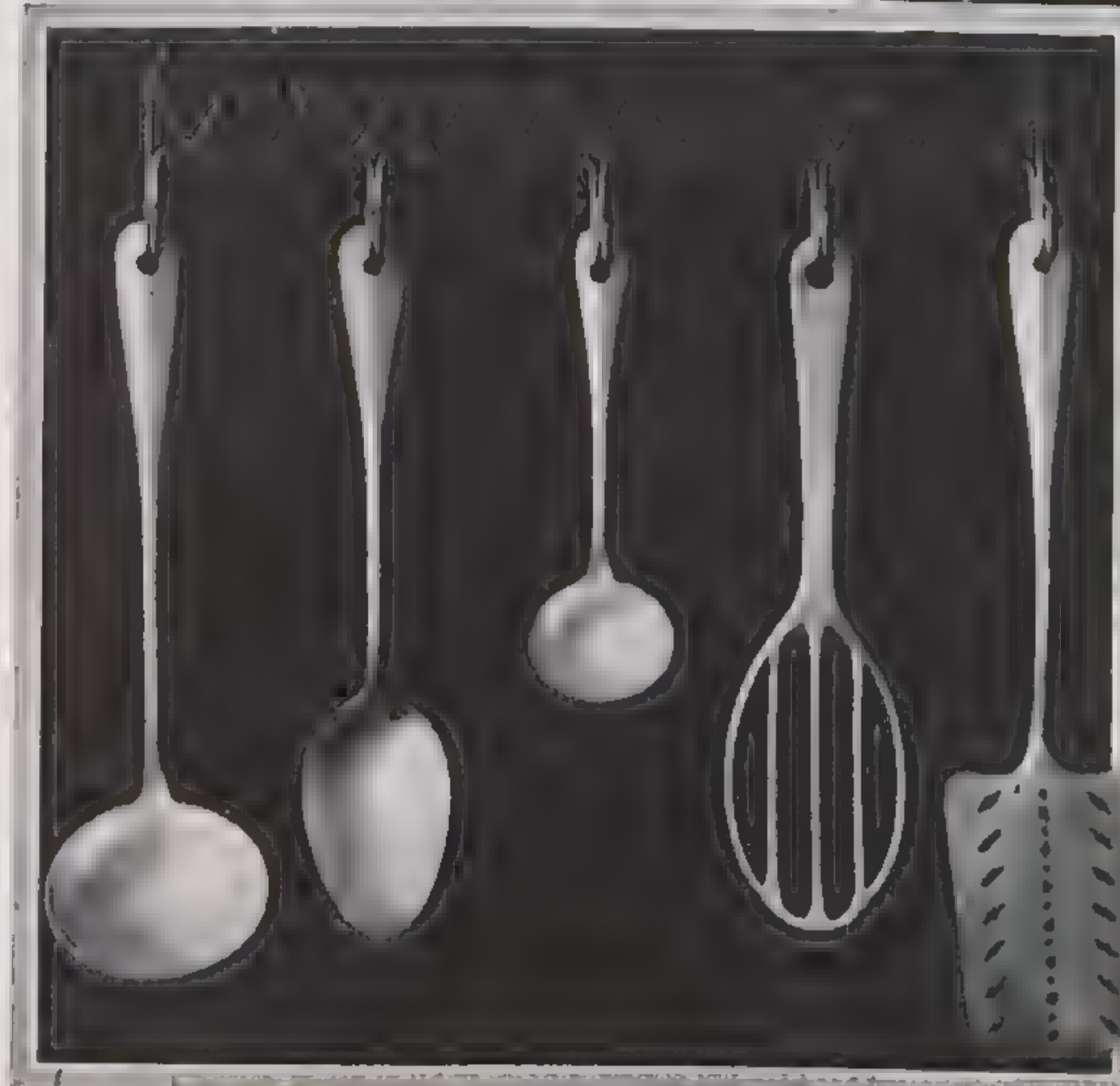
An ingenious silver-plated de-  
vice for cutting cake is this; \$3



A seamless roaster that bastes  
its contents automatically; 16½  
x 10¾ x 8¼ in., \$2.25



A guarantee against the  
use of metal salad imple-  
ments is a set of olive-wood  
spoons and forks; 75 cents



Every kind of a spoon under the sun, or at  
any rate enough kinds, are on this rack, all  
for 75 cents

The excellent coffee per-  
colator, shown on this  
page and recently put on  
the market by the same  
firm which introduced the  
roaster described, is also  
of seamless enamel. The  
percolating parts are made  
of heavy pure aluminum,  
which is said to have a  
decided advantage over a  
nickel-plated material, as  
in using the latter there  
is always the danger that  
the nickel or tin plate will  
wear off in time and allow  
the coffee to come into  
contact with the copper.  
Contact with the copper is  
apt to darken the coffee  
and give it a strong taste.  
(Continued on page 122)





**Ovida**

## Reducing Brassiere

Adaptable With or Without Corset

### IMMEDIATE REDUCTIONS AS FOLLOWS

36 Bust Reduces to 34
38 Bust Reduces to 36
40 Bust Reduces to 37
42 Bust Reduces to 39
44 Bust Reduces to 41
46 Bust Reduces to 42

Constructed of Elasticot, scientifically contoured to nature's model, the **Ovida** is the most successful Figure-Shaping and Health-Making garment ever invented.

### With or Without Adjustable Shoulder Straps

Regular sizes 32 to 52

The Trade Mark **Ovida** stands for perfect fit, splendid value and entire satisfaction.

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Offered by all good hostesses—whenever the occasion demands a cocktail of surpassing richness and flavor.

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CLUB COCKTAILS are mixed by experts and then are aged in the wood, to secure the true perfection of the blend.

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Hartford New York London

Importers of the famous Brand's A-1 Sauce



Madame Helena Rubinstein  
After etching by Helleu.

## Beauty is as Beauty Appears

THERE is no such thing as artificial beauty. As Madame Helena Rubinstein herself says—and she should know, for she is accepted as the greatest beauty-specialist in the world—"either it isn't beautiful or it isn't artificial." Feminine facial attractiveness is a thing to be developed, not to be merely "devoutly wished for." Almost every woman has the potentialities of real charm and clearness of complexion beneath her skin—it only remains to bring them out.

For, in the first analysis, the skin is the revealer of beauty—the conveyor of it, if you please. Ah, but right here is where ignorance or faulty advice gets in its desperate work and wrecks many a promising complexion! Bad soap—bad water—bad cosmetics and rouges—pore-clogging greases masquerading under the names of face-creams—the use of these things destroy or hamper the natural charm of a woman's beauty. But the use of Madame Rubinstein's VALAZE, the Beautifying Skin-food, counteracts the evil done by them; VALAZE restores—stimulates—preserves. Its effective results are noticeable in a striking manner. By the aid of VALAZE the sinking, flaccid tissues grow more robust and firm; the wrinkles become fainter; the muddy, drab, freckled, weather-beaten skin becomes clear, smooth and lustrous; the cheeks gain in succulence, color and beauty.

It is not a "make-up" in any sense of the word—its mission is not to "put on" a show of "artificial beauty," but to bring to actual appearance the inherent beauty of every woman's face.

VALAZE may be had direct from Madame Helena Rubinstein at her establishment, the Maison de Beauté Valaze, 19 East 49th Street, New York City, at prices far less than the international reputation it enjoys would seem to warrant—in pots at

\$1.25, \$2.25 and \$6.00

"VALAZE" has been used for years by the best-known women of aristocratic and royal circles abroad. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion. As a matter of fact there is no secret of beauty—but VALAZE!

At Madame Rubinstein's Maison de Beauté Valaze, treatments are administered for the removal of wrinkles, crowfeet, coarseness of skin, puffiness under the eyes, blackheads, and other complexion defects. The New York establishment radiates the same elegance, the same Spirit of Beauty as her famous salons in London and Paris—where for years the most beautiful women on the Continent have entrusted the care of their facial appearance to Madame Helena Rubinstein. Queens, princesses, celebrated artistes, and leaders of high society—all acknowledge her to be the World's Greatest Beauty Culturist.

Madame Rubinstein's brochure, "Beauty in the Making" (*Comment se fait la beauté*) will be sent free with every pot of her VALAZE Beautifying Skin-food. It contains a catalog also of her many other helps to complexion purity.

## Madame Helena Rubinstein

19 East 49th Street

New York City

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LONDON, W.

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PARIS.



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THE illustration affords you a glimpse of the beauty of the 3-acre grounds attached to this Greenwich Home.

The House is Colonial style, with five masters' bedrooms, two masters' baths, three servants' rooms, one servants' bath, and with all the conveniences and comforts that could be desired. Garage with man's room and bath.

You may purchase or rent furnished for the season.

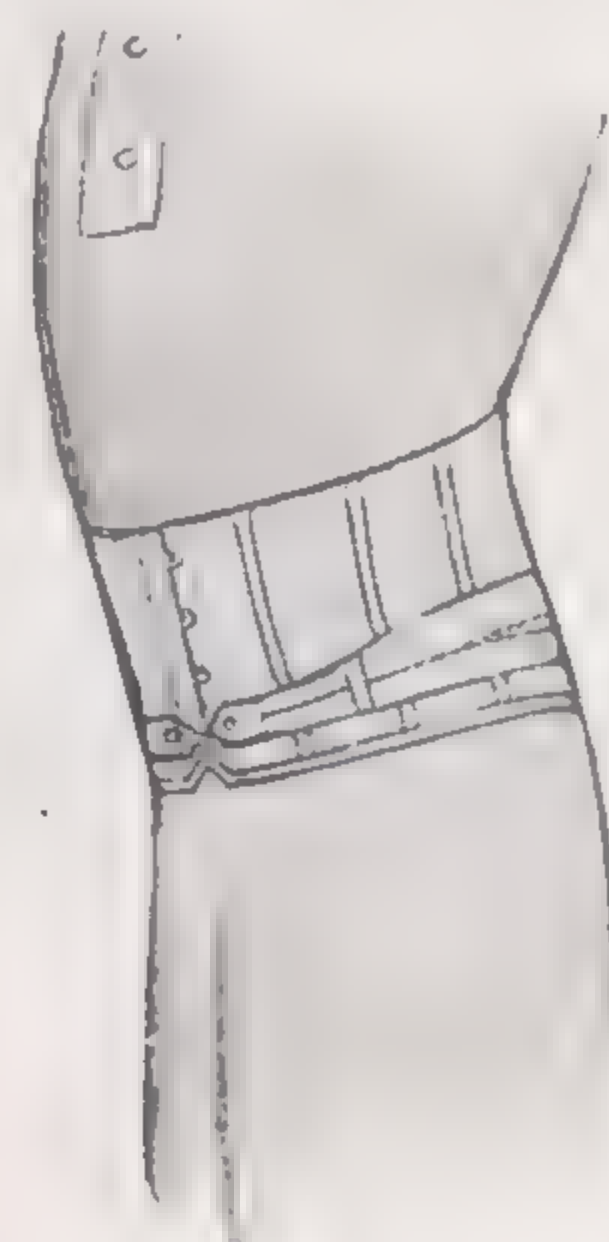
Write or telephone to

RAYMOND B. THOMPSON  
or CHESTER MONTGOMERY

Smith Building, Greenwich, Conn.  
Telephone, 866 Greenwich

## TRICOT BELT FOR MEN

The Heath Tricot Belt holds the abdomen up, giving both a clean cut, well balanced figure. Absolute comfort for both stout and thin men. Light weight and washable.



When ordering direct send hip and waist measure taken tight over clothing with money order or draft on New York or belt will be sent Parcel Post C. O. D.

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## Dr. J. Parker Pray's



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### ROSALINE

Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

### DIAMOND NAIL ENAMEL

A powder free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box 25 and 50 cents.

### CREAM VAN OLA

For softening and whitening the skin. Feeds and nourishes the tissues. Preserves a beautiful complexion and restores a faded one. Jars, 25 cents.

### ONGOLINE

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles, 50 cents.

### HYGENIA

A refreshing and medicinal face powder for beautifying the skin. It will not clog the pores. Adhesive, spreads smoothly. Flesh and white. 50 cents a box.

### GLORA LILY LOTION

An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Send stamp for illustrated catalogue of prices. Goods sent on receipt of price and 10 cents extra for postage.

## DR. J. PARKER PRAY CO.

Sole Manufacturers and Proprietors  
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## Living on the Porch

INDOORS is moved outdoors in the Summer. Reading, resting, eating, entertaining is all on the porches during the sunny Summer days. Minnet Willow Furniture is attuned to the spirit of country life. It is hand-woven of imported willow in many artistic designs, for interior or exterior use in well-planned country homes. It will be found absolutely weather-proof for porch use. Nothing could be cosier than the porch illustrated above. The Minnet willow pieces on it are:

**Langham Square Sofa, \$21 (Natural)**  
(In background.) Stained \$25. Measures 5' x 6' inside. Plain cushion in denim rep. \$7.50.

**Vista Tea Wagon, \$22 (Natural)**  
(At left.) With removable glass top. Stained \$2 extra.

**Larchmont Chair, \$5.50**  
(At table.) Stained any color \$1 extra.

**Riverview Chair, \$6; with Cushion, \$7**  
Stained \$1 extra. Seat measures 20" x 20". Back 24 inches high.  
All prices are F. O. B. New York.

Willow furniture is decidedly the vogue today. If you would be "Willow Wise," send for our informative book, "Willow Wisdom," and handsome catalog.

**Minnet & Co**

Mfrs. of High-Grade Willow Furniture

368 Lexington Avenue  
Between 40th and 41st Streets  
NEW YORK



## THE NEW-FASHIONED KITCHEN

(Continued from page 120)

The percolator illustrated is enameled in turquoise blue on the outside and white on the inside. It is made in three sizes that have the capacity of four, six (\$2), and nine cups (\$2.25), respectively. Each percolator, like each roaster, is accompanied by a catalogue with full instructions in regard to using the article.

Illustrated just above the roaster on page 120 is a cake cutter which consists of a round board and a silver-plated, sharp-edged cutter, eleven inches in diameter. A set of aluminum spoons is shown at the bottom of page 120. The wire rack photographed with them is a part of the set. The grater illustrated at the upper left on page 120 has many uses; among other things one of its many sides may be used to cut julienne potatoes and to shred pineapple, coconut, or other fruit.

Unless the kitchen is provided with olive-wood salad forks and spoons, metal implements are apt to be used in the mixing of salads and salad dressing. This, of course, should not be, and a service such as the one shown second from the bottom of page 120 should be welcome and invaluable.

### WASHING DISHES BY PROXY

One of the most complete of the new kitchen devices is the dish-washer, two illustrations of which appear at the lower left on page 70. There is probably no more arduous kitchen duty than the washing of dishes, and any article that is an aid in the process is sure to find a welcome in many households. The dish-washer consists of a container, funnel shaped at the bottom, which rests either on a wall support or on a portable base; both types are illustrated. The device, in either case, is made of a heavy metal which has a surface which is particularly easy to clean; this metal was chosen for the purpose after thorough tests as to its practicality.

The entire container opens up so that it can be thoroughly cleaned; in fact, it cleans itself each time it is used. In the funnel-like bottom of the container rests the dasher, which is easily seen in the illustration at the extreme lower left on page 70. This dasher turns rapidly and throws the water from the bottom upwards in a slanting direction on all sides of the dishes.

The wire trays, or dish baskets, are arranged so that dishes of various shapes are securely held on edge, without any possibility of breakage. There are two wire trays, one resting above the other. Platters, plates, and so forth, may be placed in the lower tray, in the middle of which is a compartment for knives, forks, and spoons. The upper tray may be used for glasses, cups, and such things. Each tray is equipped with handles so it may be carried about.

The drainage of the device is an important feature; for this reason the bottom of the dish-washer, which is formed of solid cast metal, is so shaped that it is a channel slanting downward, without projection, crevice, corner, or hindrance of any kind.

The electrical dish-washers of the type described are easily operated by electrical power. They are equipped with an electric motor, which is located underneath the bottom, and they have an extension wire or plug, which will fit any standard electric light socket. The lever, or hand-power, dish-washers are easily operated also. The lever is short and is located at a convenient height so that little energy is required to operate it. If a wall support is selected for the dish-washer the hot water piping connected to the washer also connects the drainage pipe with the regular pipes. The illustration second from the lower left on page 70 shows the lever-power portable base with a faucet drain pipe; this dish-

washer comes in two sizes, one for \$24 and the other for \$30. At the extreme lower left on page 70 is shown a sectional view of the dish-washer ready for operation. This illustration shows, principally, the water compartment under the drain, the revolving dasher which forces the water up, and the trays for the dishes. In this case, the washer is an electric one on wall supports, and is directly connected with hot water and drainage pipes. This latter type of dishwasher in an eighteen-inch diameter sells for \$65, in a twenty-inch diameter for \$80, and in a twenty-two-inch diameter for \$110.

### THE OMNIPRESENT ENAMELED WARE

There is nothing more sanitary or more practical for kitchen utensils than pure white, fire-proof, English earthenware. Illustrated at the right of the group of white fire-proof English earthenware articles in the middle at the top of page 70 is a milk sterilizer, which, when placed in a vessel of milk prevents its boiling over. (Seven-and-a-quarter-inch length, \$1, six-and-one-quarter-inch length, 75 cents.) A pie-funnel, intended for use in cooking the deep dish-pies so beloved of the English, is shown at the left of the milk sterilizer. Placed in the pie while it is cooking, this funnel prevents the crust from breaking and the juices from running out. What is known as an English quick cooker for such things as steamed puddings is shown at the left in the same photograph. It is eight inches in diameter and has a capacity for two quarts. The jug at the top of the group of articles is known as an English hygienic jug; it has no grooves and is therefore very easily kept clean. It has a capacity of 42 ounces.

An excellent device for beating eggs, whipping cream, and so forth, is illustrated at the left of the long-handled omelet pan on page 70. It may well be classed as a labor-saving device, as all that is necessary in order to beat a fluid is to push the knob at the top rapidly up and down; the spiral shape of the rod automatically turns the flat beater at the bottom of it. The metal top may be easily removed to be cleaned.

At the upper right on page 70 are practical salt and pepper holders for the kitchen. The salt shaker is four inches high, and the pepper grinder is four and one quarter inches high. These articles are of cut glass with nickel tops. When shut, the top of the salt shaker serves to free the holes from any grains of salt which may have lodged in them.

A practical hard-boiled egg slicer is photographed just below the long handled omelet pan on page 70. The egg is placed in the hollow in the middle of the device, and the upper portion of fine wires is pushed down on top of it; this cuts the egg in even slices.

### A NEW TYPE OF TEAPOT

A few years ago, a well-known English company, which is famous the world over for its silverware, put a new type of teapot on the market which is particularly acceptable to the tea-drinking English because it can be tilted in such a fashion that the water can not touch the tea; the tea leaves are in a small receptacle at the top of the teapot. In this teapot the tea can be allowed to steep as long as is desired and then the teapot can be tilted, so there is no danger of the tea steeping too much. Unfortunately, these silver teapots were rather expensive, which to some extent prohibited their use, but now a similar model in dull green pottery ware, such as is shown at the upper left on page 70, has been put on the market. The pottery teapot comes in different sizes, a two-cup size for \$1, a four-cup size for \$1.25, a six-cup size for \$1.50, and an eight-cup size for \$1.75.

## A Rebuilder of Gowns

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THE REBUILDING OF GOWNS AS CARRIED OUT BY ME IS ALWAYS THE VERY LAST WORD IN FASHIONS.

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Guaranteed  
SUNFAST FABRICS

For Drapery and Upholstery

in one of your favorite colors. Hang them at your sunniest windows. Wash them when soiled and hang them back. Months of such treatment will find them still bravely flaunting their original colors without a shadow of change.

Delicate tones and filmy fabrics. Rich colorings and heavier qualities. To know something of their beauty and variety, send for free booklet, "Draping the Home," and name of Orinoka dealer nearest you.

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THE oppressive spectre of "old age" never becomes a realization to the woman who combines resourcefulness with the will to remain young. To such, Elizabeth Arden's methods appeal as most practical. Based on the study and treatment of the muscles which sustain the facial contour, and on whose condition depend the life and freshness of the outer skin, they literally perpetuate youthfulness. Such results are never attained by treatment merely of the surface cuticle.

### Be Your Own "Complexionist"

—but, be sure to use the right preparations and devote ten minutes each day to nourish, clear and firm your skin. It is not always necessary to take a treatment, as you can do so much for yourself. Select the most nourishing creams, and those colors best suited to your complexion. A flabby, sallow, coarse skin is the first symptom of advancing age. For this, there is the VENETIAN ARDEN SKIN-TONIC, which clears and tones the skin, firms and whitens it, and gives buoyancy to the tissues. 75c, \$1.50; \$3, a bottle.

Then there is the annoyance of very large, coarse pores about the nose and mouth, resulting in the chronic appearance of blemishes. VENETIAN PORE CREAM, a healing, cleansing paste, transforms such a skin into one of smoothness and refinement. \$1 a Jar. Before applying VENETIAN PORE CREAM it is advantageous to cleanse the distended pores with VENETIAN CLEANSING CREAM. Jar, 50c, \$1, \$2, \$3.

For the skin with a natural tendency to darken, the VENETIAN LILLE LOTION is a genuine relief. It whitens the skin, and its aseptic qualities render it beneficial. Bottles in flesh, cream or white, \$1, \$2.

When the neck and bust begin to lose their firmness and plumpness it becomes necessary to use VENETIAN ADONA CREAM which rounds out to normal proportions. Jar, \$1.25, \$2.

For the face which has actually begun to show wrinkles or hollows from illness, anxiety or advancing years, it is imperative to brace and nourish the muscular fibre beneath the skin, with VENETIAN MUSCLE OIL. \$1, \$2, \$4, a bottle.

Many other VENETIAN helps, with the aid of which any woman can snap her fingers at Time, are described in "The Quest of the Beautiful" which is mailed free. VENETIAN PREPARATIONS are mailed, with instructions for use, on receipt of cheque.



At the Arden  
Salon D'Oro

a corps of experts administer the VENETIAN TREATMENTS throughout the busy hours of the day. Much can be done in a half-hour treatment, and a course of a dozen or so will work a wonderful improvement. When in the Fifth Avenue Shopping District, drop in for a trial treatment, at \$2. Call any time for personal consultation with Elizabeth Arden.

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I want to thank you for the most  
satisfactory corset I have ever worn."

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## Spring Means Much

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Wear a Rose Lilli—Individually Fitted—Corset this Spring, and learn why New York Society women and theatrical stars commend the Rose Lilli corset for grace, poise and ease.

Fitted by Mme. Rose Lilli personally.  
Call, or write for information.

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## "LUCILLE" A Charming Replica of An Imported Model.

Very Special

**\$2.95**

Made from heavy Habutai Silk. Perfectly tailored. Chic new collar, which may be worn high or low. The collar and cuffs of rich white Bengaline silk.

Colors:—Black or White, also beautiful stripes of Navy, Black, Lavender, Copenhagen, Brown, Gray, Red, and Green.

Sizes 32 to 46.

Mail Orders Promptly Filled.

4 Aprons and Dust Cap all for \$1  
Postpaid from our factory to your home



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Fine Percal:  
plaid, pink, blue,  
lav., or black,  
trimmed with  
plain colors to  
match on neck,  
sleeves and  
pocket.

"Maid's  
Apron"—  
Good quality  
Dotted Swiss Lawn  
trimmed with  
shaped panel of  
fine embroidery,  
pocket to match.

"Tea  
Apron"—  
Extra quality  
Dotted Swiss Lawn  
trimmed with  
shaped panel of  
fine embroidery,  
pocket to match.

"Kitchen  
Apron"—  
A Moskeog  
chambray, pink,  
blue or lav.,  
trimmed with  
bias folds of same  
material on bre-  
teller, skirt and  
pocket.

American  
Apron Co.  
Dept. 8  
Summit, N. J.



## PETER RABBIT,

jolly little bunny in blue coat and white trousers, having pint hot-water bottle in body. Postpaid \$1.00.

Cotton-tail, natural shape, pure white skin, pink jewel eyes, fur tail; holds nearly quart, \$1.50.

Prepayment Purse; a small calfskin purse for change, to pin inside coat with gold-plated security-pin, 50 cts.

Mistress Patty V. Comfort, • North Cambridge, Mass.

## THAT REAL ESTATE PROBLEM

If you are confronted with either the home-seeking or the home-selling problem, take a current issue of Vanity Fair and turn to its "Where to Live" department. Whether you are a buyer or seller of high-class real estate, this department offers you unequalled opportunities.

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*The pendulum of fashion swings, and the figure above the waist is again the centre of attraction.*

The close-fitting new bodices of fashion are charming when worn over a figure with trim and shapely contour—and quite impossible without it.

The most careful attention must be given to the correct moulding of the bust and flesh of the shoulders into the new lines, if the new fashions are to be worn.

A *real* brassiere is needed to accomplish this—not “just any brassiere,” but one as accurately shaped to achieve results as a fine corset is—such as the

### *Antoinette* BRASSIERE

It will complete the work of figure-moulding the corset has begun. As there is a distinctive Antoinette model for every type of figure—full or slender—the correct model for you should be selected by trying it on. You will find it will do wonders towards completing for you the new figure lines.

*Antoinette Brassieres are sold wherever high-grade corsets are sold.*

**Up To Twenty Dollars Each**

*Under Five Dollars there are many attractive styles—simply but beautifully made—emphasizing quality rather than show.*

THE WARNER BROTHERS COMPANY

New York

Chicago

San Francisco

## FIRST-FRUITS OF THE PARIS OPENINGS

(Continued from page 32)

Recently I saw two children dressed exactly alike—a pretty custom favored in France—in odd little coats of checked cloth of the kind sketched in the middle of page 31. Very narrow across the shoulders, short and tight as to waist, and with skirts flaring suddenly and far below the black satin belts, they were the most charming small garments ever created for small persons. A narrow black satin band formed a U front which was divided in the middle by a row of large buttons of smoked pearl, and the turn-over collar was of fine white linen. A plain little *calotte* of black satin with a *bride* falling an inch or more below the chin was worn by each child.

The negligée with angel sleeves sketched at the lower left corner of page 31 is so charming that it offers a convincing brief for simplicity. It is of white liberty satin, falling in soft straight lines, and the only ornamentation consists of large pearl tassels on the long pointed sleeves.

### A KNOCK AT THE DOOR

It is cold in Paris these last weeks. A short time ago pansies were abloom in the parterres along l'Avenue du Bois de



*In the second act of "Alsace," Mme. Réjane wore a mourning bonnet with veil only moderately long and coquettish bow beneath her chin*

Boulogne; then for three days the sky was of a leaden hue, unbroken by sunshine, and the following morning the trees and the *tapis vert* in the garden of the *Ministère de la Justice* were covered with white frost. The flags of France and the Allies, brilliantly new at the beginning of the war, now show by their soiled and weather-worn appearance the already long duration of the great conflict.

To those accustomed to the gay brilliancy of Paris in normal times, the streets have seemed dark enough, in all conscience, these many months, but recent orders have demonstrated how much darker yet the streets of Paris may be. Shops may no longer display lights outside, and the lights in the windows must be shaded on the side next the street. On the boulevards lamp after lamp of the few which remained has been extinguished until only

enough are left to distinguish street corners and to throw dim rays across the spaces between.

One night recently the city was suddenly plunged into even blacker gloom. Agents of the police, knocking at every door, demanded that lamps should be extinguished or shutters tightly drawn. Not only was this done but the shops were permitted lights only in far corners, and even narrow streets were darkened from end to end. “Zeppelins,” grumbled the concierge, barring the great street door, and, although not a word has yet appeared in the Paris press to explain the sudden darkening of the city, one hears, of course, that one or more of these German war-craft came very near to the French capital that night.

As a result, Parisians conceived a sudden mania for dining at home. The Café de Paris, where a few nights before one could not secure a table at the dinner hour, was again forsaken at night, save for a desolate fringe of chronic diners-out around the walls, and the streets were deserted after nightfall. Such “war scares” are soon over, however, and in a few nights the streets were again crowded and the restaurants vibrant with chatter at the dinner hour.

### THE SOLDIER AND THE THEATRE

There are many soldiers in the streets now. In from the provinces, waiting to be sent to the front, they walk about gazing in apparent stupefaction at the famous monuments of Paris. Sturdy, patient-looking fellows they are, with an air of wondering what it is all about; and they look with curiosity mixed with awe at the little groups of bandaged convalescents in uniform, who limp painfully about with the aid of crutches or stout sticks, leaving a trail of iodoform in their wake.

Wounded soldiers are admitted free now to theatres and concert halls. One sees them by dozens at the afternoon concerts at the Palais de Glace, where every Thursday and Sunday the artists from the Opéra and various theatres entertain, in their very best style, the *pioupou* in his faded uniform. Ordinary human beings are admitted to these concerts for the sum of one franc each, and the vast circular hall is always crowded.

Hundreds of soldiers occupied the best seats a few days ago at the *Matinée des Gloires Françaises* given at the Comédie Française under the patronage of the President of the Republic and the Duke and Duchess de Vendôme. The proceeds

(Continued on page 126)



*Although the première of the Théâtre Réjane was an evening affair, a serge frock, smartly collared and cravated and clever in its use of wide flounces, dared to appear*





### Special Offering \$5.00

Copy of Effective Poke Model

All Satin or Satin and Straw Combination. LARGE VARIETY OF NEWEST SMART SPRING STYLES IN STRAW. All fashionable shades.

\$2.95 to \$10.00

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Her footwear, too, has felt the irresistible influence of military styles.



THE NEW MODEL MILITARY PUMP designed by the "ShoeCraft" Shop illustrates Spring style tendencies. Bench made in Patent Colt, Gun Metal or Tan Russian Calf. Any color Suede or Kid Quarter. The new tip.

Seven Dollars at the Shop or by Mail Parcels Post Prepaid. New Spring Booklet and measurement blank.

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A Complete Guide to the Conventions of the Game for the Beginner and the Advanced Player.

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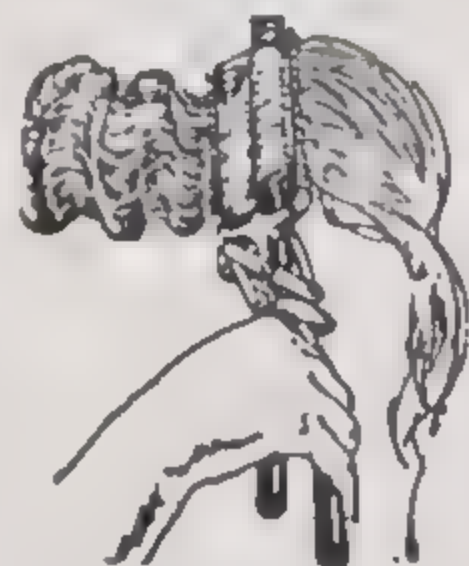
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The Marvel Waver is a new invention for home use.

It makes the perfect Marcel Waves demanded by fashion and heretofore known only by hairdressers. Cannot break or soil the hair.



Price \$4. Express Prepaid  
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**MARVEL WAVER CO.**

856 East 19th Street, Brooklyn, N. Y.

Any gown on any page of Vogue may be yours. See page 16.

*Johnston's*

### "The Appreciated Chocolates"

Await your command at the  
leading drug stores



This announcement will be of especial interest to New Yorkers who have been captivated by *Johnston's* during their winters in California and Florida.

### Her Ladyship's Favorites

T-R-I-A-D Chocolates  
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Chocolates Extraordinary

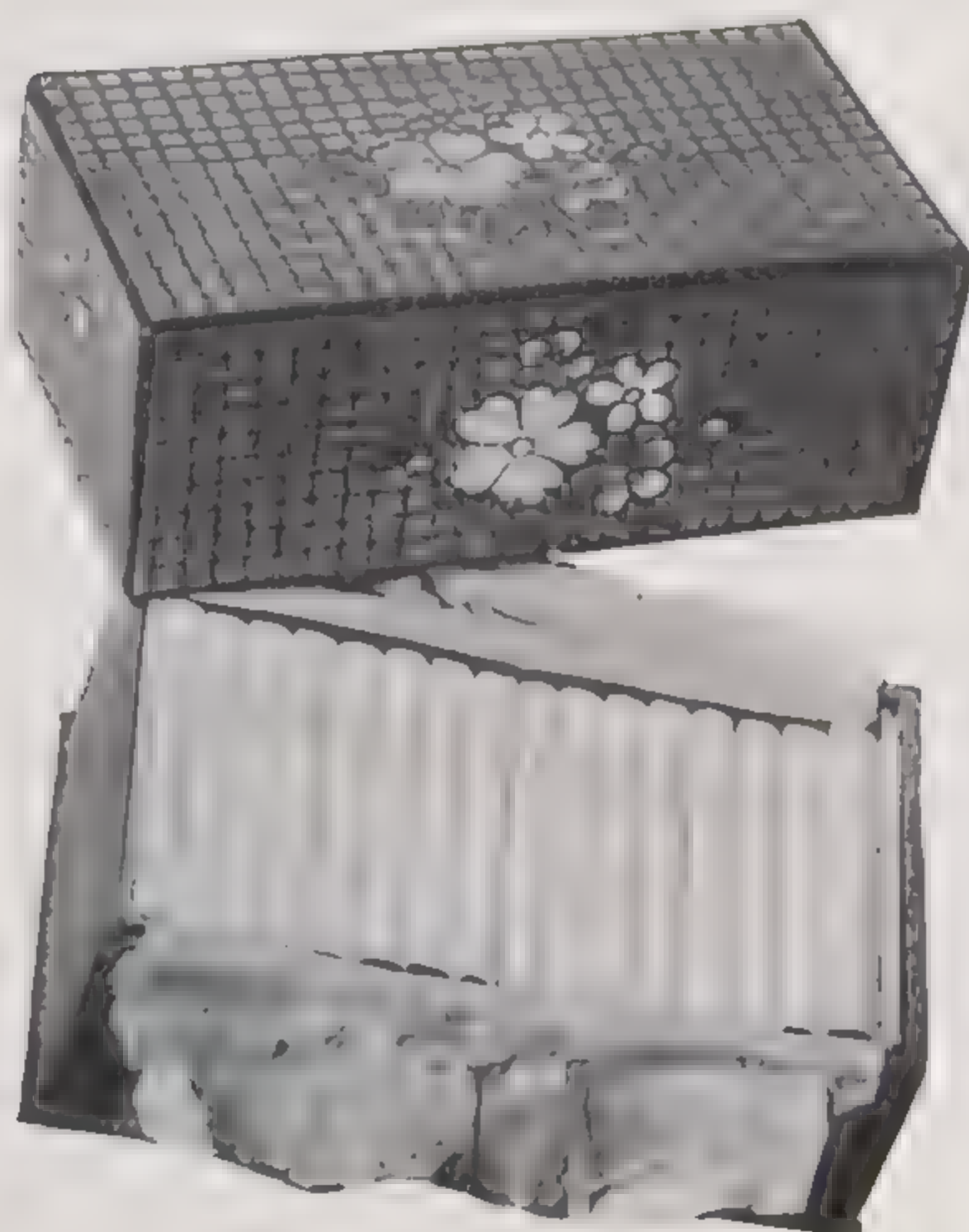
Nuts in Cream, Chocolate Dipped  
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Swiss Style Milk Chocolate Creams  
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Malted Milk Chocolate Creams

80c, \$1.00, \$1.50, \$2.00, to \$5.00 the package



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MILWAUKEE



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In mild and medium blends.  
\$2.50 per 100.

Packed in gaily painted cedar box \$1.00 extra.

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Cerate**

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Send stamp for liberal size sample

Jars, 50c., \$1.25, and \$2.50; Tubes, 25c.

Ask for it at any reliable dealer's or send direct to

**G. B. MERRIAM**

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also at Palm Beach, Fla.  
and White Sulphur Springs, W. Va.

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*Binner*  
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561 - 5th Ave.  
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Originator of the incomparable BINNER CORSET  
Personal Fittings by Appointment.



"The Pink Complexion Cake" is the universal favorite of up-to-date women.



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### Starring In "The Miracle Man"

*Says of Sempre Giovine:*

"I have used Sempre Giovine for several years and have found it more than satisfactory. I have recommended it to a great many of my friends and they, like myself, have praised its qualities."

Gail Kane

To have seen Gail Kane is to appreciate the significance of her statement. She owes her clear and radiant complexion to the regular use of Sempre Giovine, the new sensation among toilet requisites.

## Sempre Giovine

Pronounced Sem-pray Jo-ve-nay - meaning "Always Young"

A fragrant combination of beauty-making ingredients. Preserves the youthful texture of the skin and restores its natural color.

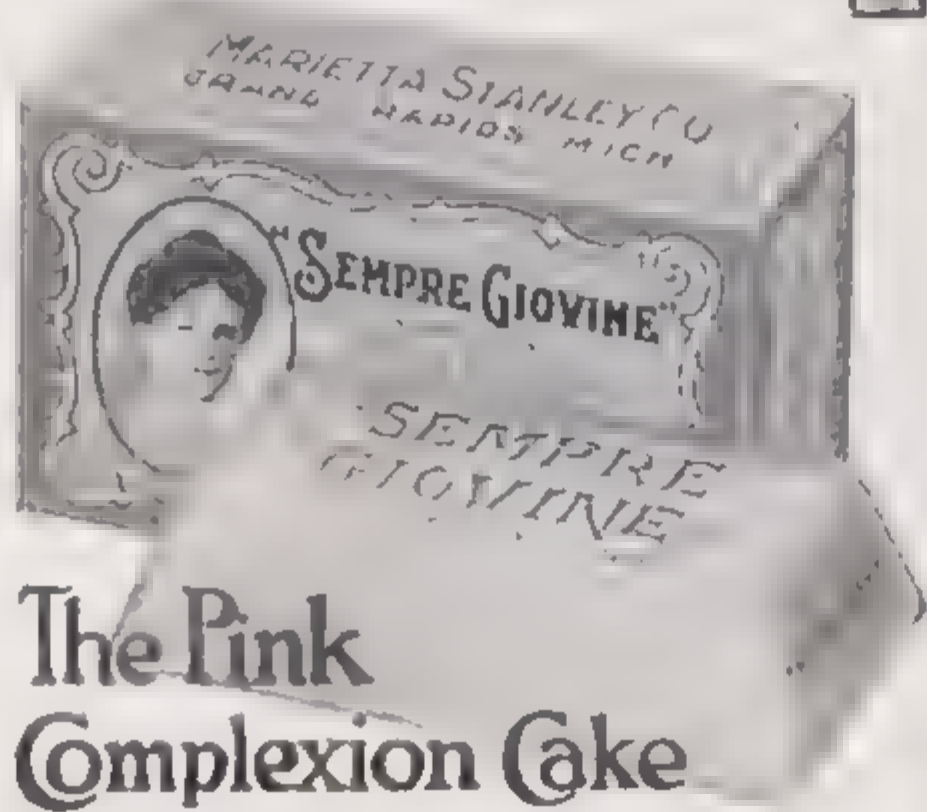
The distinctive cake form means convenience and economy. There is no wasteful dipping of fingers into a jar—no crumbling upon the face.

At toilet counters, 50c

SEND FOR MINIATURE CAKE

Learn why Gail Kane and a score of well-known beautiful women give the "Pink Complexion Cake" their hearty endorsement. Sempre owes its tremendous popularity to the friends it has made after a single trial. Send for a generous 7-day miniature cake, enclosing 4 cents to cover postage as well as your dealer's name.

Marietta Stanley Co., Dept. 9158 Grand Rapids, Michigan



The Pink  
Complexion Cake



## The "Berkshire" Sport Coat



FOR Spring and Summer wear, a Sport Coat is indispensable, and distinct among the season's new models is the "Berkshire," illustrated here. The smart, graceful lines of this youthful model and the moderate price make it a coat every well-dressed Miss or young woman should possess.

The "Berkshire" is of Yorkshire Homespun, in all colors, including Rocky Mountain Blue, Battleship Grey, Green, Navy and Rose. It has a roll reversible collar, and an extremely modish back. Lined in novelty checks.

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Boston, Mass.

## FIRST-FRUIT OF THE PARIS OPENINGS

(Continued from page 124)

of the matinée were devoted to the welfare of the soldiers at the front, and the leading artists of the Comédie Française rendered in their best fashion an elaborate program which included the little three-act comedy, "Le Médecin Malgré Lui," "Les Fiançailles de l'Ami Fritz," and the fourth act of "Marion Delorme."

After buying a program from an apple-cheeked little Boy Scout—a mere baby in the scout uniform—I was strongly tempted to buy another of little Mlle. Berthe Bovy, who, wearing a small turban of brilliant Russian embroidery, sold programs at the top of the staircase. During the entr'actes members of the company in Alsatian costume walked about with large baskets of violets, presenting a small and fragrant cluster to each soldier present. Later the men were so moved by a recitation by Mme. Weber that they snatched the violets from their coats and showered them at her feet until the stage was carpeted with spring blossoms.

One is accustomed to tears, now, in a Paris theatre, and perhaps a bit hardened to displays of emotion; but it was touching, that day, to see soldiers and grizzled officers unaffectedly wiping away tears, and I found my own eyes misty when Madeleine Roch with her fine tragic face and her thrilling voice recited Henry Bataille's "Aux Mères Douloureuses" and "Nos Ruines,"—and then, again, the "Marseillaise." All the national hymns were received with enthusiasm, but it was the wonderful "Marseillaise" that set the great heart of the audience beating and brought every man in the vast house to his feet.

### THE RÉJANE PREMIÈRE

The première at the Théâtre Réjane was the event of the theatrical world recently and was even more remarkable in that it took place at night instead of in the afternoon. "Alsace" was presented to a crowded, enthusiastic house, and Mme. Réjane in her famous rôle was greeted rapturously. In the first act, she wore the redingote of dark blue serge, sketched at the upper left corner of page 32. It was lined throughout with checked stuff in black and white, which was turned back in revers and showed in a mere line on the sleeves. In the second act, she appeared in the mourning bonnet sketched on page 124. The veil, much less voluminous than those usually worn in Paris, was drawn through the slit brim in the back. Mme. Réjane, who retains all her old charm, wore about her throat a narrow band of black velvet which was tied in a coquettish bow under the chin. In the audience, although it was an evening performance, I noticed the little frock sketched at the bottom of page 124, with its smart collar and cravat, and generally severe outline.

At the door of the Châtelet some days ago, when a performance was given for

the benefit of French and Belgian artists, programs were sold by well-known stage folk, amongst whom was Aida Boni, a star of the Opéra, and the blond Isabelle Fusier, who for six months has been the wife of "beau Max Linder," the king of the cinematograph. The large house was crowded; wounded soldiers occupied the parterre and the boxes were filled with artists and their friends.

### PATRIOTISM SPEAKS

Of all the songs and recitations few aroused more enthusiasm than the recitation of Paul Déroulède's famous "En Avant," by M. Jean Angelo of the Théâtre Sarah Bernhardt. M. Angelo is back from the front convalescing from a bad wound. Tall and handsome in his uniform of a French *artilleur* and still very lame, he was greeted with the wildest kind of applause. One regretted that Déroulède, who always spoke of the "revenge" with intense enthusiasm, was not there to hear this rendering of his poem; but Déroulède died a few months ago. It is said that a young soldier going to the front in Alsace-Lorraine took Déroulède's photograph with him, saying "After our first victory, I shall throw this on the battle-field."

Second in importance was the tableau vivant which reproduced the painting by Pils of Rouget de Lisle, author and composer of the "Marseillaise," singing that master war song for the first time before the mayor of Strassburg, the town at which he wrote it in April of 1792.

During the entr'actes the Countess d'Oncieu, whose home is in Brussels, collected money for the unfortunate Belgians. On being asked who would carry the money to Belgium she replied, "Mais moi, I am going back to Brussels next week."

The annual mass for the repose of the soul of Louis XVI was said some weeks ago at the old church of St. Germain l'Auxerrois, on the hundred and twenty-second anniversary of his execution, and, as usual, brought out the Royalist party in full force. The old church was crowded with representatives of the old French families—many of them in deep black because of recent bereavements. One after the other they signed their names on the loose sheets of paper provided for the purpose and carefully collected afterward to be preserved in one knows not what secret archives. The black cloth which draped the chapel was weighted with heavy silver fringe which caught the light of hundreds of candles that flared and sputtered in the draught while prayers were being murmured for the dead king.

It was raining when I left the old church with its squat tower and ruined frescoes, and looking back at it through the mist, I noticed the imprint of the French Republic, "Liberté, Egalité, Fraternité," in black letters on the gray stones.

E. G.







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Tender, Inflamed Feet

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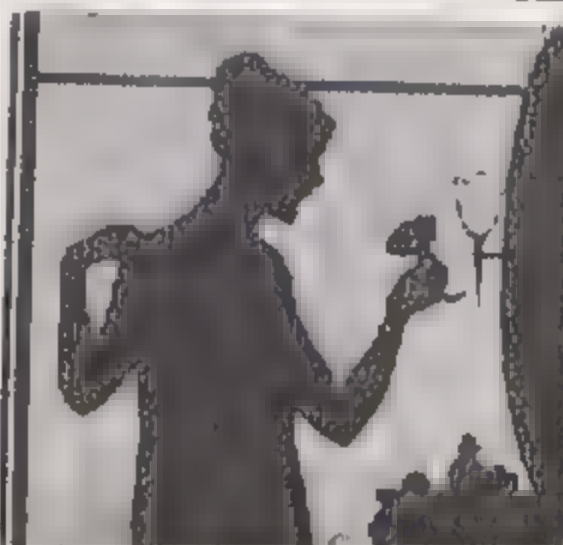
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# ANSWERS TO CORRESPONDENTS

**V**OGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops.

Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

## INVITATIONS DEMAND ANSWERS

Mrs. S. H. B.:—Please tell me whether I should answer a wedding invitation.

Ans.:—Customs of etiquette seem to go in waves. This generation has had such a reaction from the perhaps over-punctiliousness of our grandmothers, that we have gone to the other extreme, neglecting so much that the effect has been somewhat crude and discourteous. To-day, we are reverting to the more gentle age, and it is safer to err on the side of being over-courteous; consequently, women of refinement have decided to answer all invitations.

If a wedding invitation is to a large church affair, not to the house, then one attends and leaves cards afterwards. If one can not go, however, a formal regret in the third person is required. If one is invited to the house, it is imperative that an acceptance or regret be sent.

## ENGAGEMENT CALLS

Miss E. H.:—After the announcement of the engagement, is it customary for the man's parents to call upon the fiancée or for her parents and for her to call on his family? The families are already acquaintances, but do not meet often, though their social position is the same.

Ans.:—On the announcement [of an engagement, etiquette demands that the family and intimate friends of the man call upon the bride-elect. Where either the father or mother happen to be invalids, some one else in their family may represent them and explain the situation to the fiancée, who, naturally, is gracious enough to call upon them. It does not matter whether the man's family already know the fiancée or are perfect strangers to her. The etiquette is the same.

# CREATING A CITY OF BEAUTIFUL STREETS

(Continued from page 40)

The situation is decidedly hopeful at present and justifies the view that there is a tendency among people to do all they can to make attractive surroundings rather than to concentrate all their efforts on the particular house which they occupy. Fitzroy Square in London illustrates the same point; the houses there are built to represent one complete block, —that is, with a façade worked towards a pedimental center. So that the occupants on the opposite side of the square may enjoy the view, the trees in the center were so planted that a vista is preserved from all the principal points.

To appreciate the value to a community of a society dealing with such problems, we may turn to the work now being done by the Fifth Avenue Association, which is ably looking after the interests of the business section of Fifth Avenue. This association has found it necessary to take a firm stand against that method of building stores and offices which entirely ignores existing conditions.

## NEEDED PROTECTIVE ASSOCIATIONS

There is, also, an association formed to look after the interests of the business residents of Forty-sixth Street, both east and west of Fifth Avenue. The organization which was formed in November, 1913, represents a concerted effort for the betterment of the neighborhood, and where such a combination exists, it is reasonably certain to take on such work as protesting against any proposed structure which would detract from the good appearance of the thoroughfare.

The installation of electric arc lamps on this street was obtained from the city by this Forty-sixth Street Progressive Association, and it is now working for the removal of all stoops and other encroachments on the building line and for the widening of the street so that automobiles may turn there without difficulty. Within the last four years, the number of shops on this street has grown from about six to nearly a hundred and seventy. The four Fifth Avenue corners of this street are among the most attractive business corners in the city, especially the north-west corner, occupied by the notably decorative building of Thorley, the florist. Mr. Philippe Ortiz, president of the association, bears witness to the friendly spirit of cooperation among the members, saying that despite the natural competition between business rivals, the street is "a little village, where people consider themselves members of one large family and meet to discuss their mutual interests." Recently a similar society was formed by the owners and tenants of the shopping district of Regent Street, London, when the street was about to be rebuilt entirely.

People are beginning to realize the good architectural features of New York in its smaller or domestic sense, and it only remains for them to appreciate how necessary it is to cooperate in dealing with any section in some manner similar to that which has been followed so successfully by the Fifth Avenue and the Forty-sixth Street and the Greenwich Village associations.

# Leonard's

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A. A beautiful complexion.

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PHOTO BY ALICE BOUGHTON

ELLEN TERRY'S GARDEN

# Good News for Garden-Lovers!

**N**OT content with merely telling how to plan gardens or printing pictures of pretty gardens, **THE CRAFTSMAN** hereby announces the most generous and practical offer ever made to garden-lovers: Select the kind of garden which appeals to you most, from the list below, and we will send you absolutely **FREE**, with \$1.00 or \$3.00 subscriptions as specified below, the complete material to make this garden a charming reality on your own grounds. The seeds and plants given with these offers will come from the best known growers in America, such as Burpee, Dreer, Henderson, Thorburn, Andorra Nurseries, Bobbink & Atkins, Gillett, Grover, Knight & Struck, New England Nurseries, Weeber & Don. Full instructions for planting with each group.

A SERIES OF CASH PRIZES will be awarded by **THE CRAFTSMAN** for the best gardens grown from the seeds and plants in these offers. Complete details of these prizes will be sent to everyone taking advantage of these offers. Descriptions and photographs of the prize-winning gardens will appear in **THE CRAFTSMAN**.

## FREE with Four Months' Subscription to THE CRAFTSMAN, \$1.00

- 1. Beginner's Flower Garden**—20 pkgs. of seeds: Foxglove, baby's breath, candytuft, poppies, cornflower, sweet peas, hollyhocks, larkspur, marigold, morning glory, sweet alyssum, mignonette, love-in-a-mist, phlox, Drummondii, petunias, scabiosa, stocks, China pinks, Sweet William.
- 2. Wild Flower Garden**—20 pkgs. of seeds: Wild pinks, columbine, goldenrod, asters, flax, campanula, saxifrage, delphinium, pyrethrum, Sweet William, mimulus, viola, marsh mallow, lobelia, lapine, evening primrose, monk's-hood, black-eyed Susan, forget-me-not, larkspur.
- 3. Children's Garden**—20 pkgs. of seeds: Candytuft, mignonette, nasturtium, forget-me-nots, petunias, stocks, marigold, poppies, morning glory, radish, lettuce, turnips, carrots, peas, beans, onions, cucumbers, beets, squash.
- 4. Vegetable Garden**—20 pkgs. of seeds: Lettuce (2 varieties), beets, romaine, radishes (2 varieties), carrots, Swiss chard, parsley, spinach, turnips, parsnip, salsify, squash (summer and Hubbard), cucumber, leeks, okra, onion, musk-melon.
- 5. Vines and Creepers**—20 pkgs. of seeds: Gourds (dipper and mixed), morning and evening glory, lathyrus, balloon vine, Japanese hop, hyacinth bean (pink and mixed), moonflower, ice plant, cypress vine, linaria, Allegheny vine, canary bird, wild cucumber, cobaea scandens, trailing nasturtium.

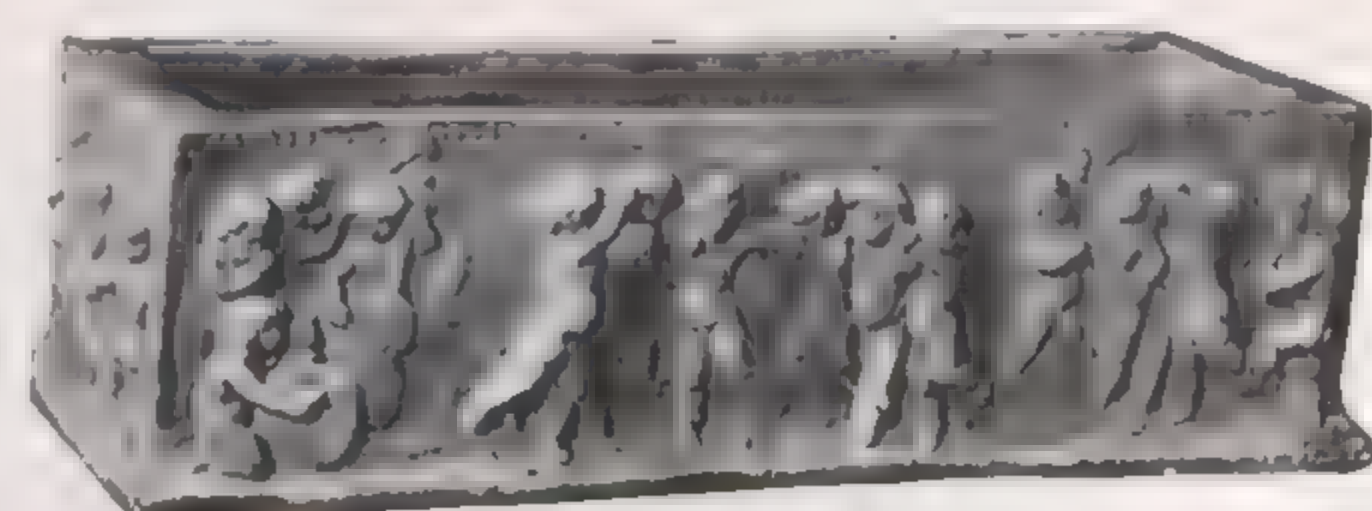
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- 8. Fruit Garden**—13 trees and plants (2 to 3 years old, high-grade selected stock, scale-inspected): 2 apple, 1 pear, and 2 peach trees, 2 grapevines, 6 berry bushes (red and black raspberries).
- 9. Water Garden**—12 large roots: Water lily (four varieties), water hyacinths (2), water arum, water lettuce, parrot's feather, wild rice (1 dozen), marsh marigold, water poppy.
- 10. Old-Fashioned Flower Garden**—30 large packages of seeds: Poppies, scabiosa, phlox (dwarf and large), love-in-a-mist, nicotiana, marigold, larkspur, foxglove, pyrethrum, amaranthus, calendula, boltonia, coneflower, coreopsis, zinnias, campanula, asters, nasturtiums, antirrhinum, salpiglossis, forget-me-not, sweet peas, gaillardia, sweet alyssum, morning glory, balsams, cornflower, cosmos, mignonette.

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**To the City Garden-Lover**, denied the pleasure of an outdoor garden, we offer **FREE** these sculptured Fern-Dishes of exquisite beauty—the circular one, at the left, with a 4 months' subscription, \$1.00; the rectangular one, at the right, with a year's subscription, \$3.00,—sent prepaid if you add 10 cts. for the smaller (30 cts. west of the Mississippi), 50 cts. for the larger (\$1.00 west of the Mississippi).



**T**HE Annual Garden Number of **THE CRAFTSMAN** (March) included in all the above subscription offers, will contain, among other features, the following, all illustrated in the sumptuous manner which has earned for **THE CRAFTSMAN** its international reputation: "My Father's Garden and Mine," by Julian Burroughs; "Wild Gardens," by Wilhelm Miller; "Sculpture in the Garden," "New England Wild Flowers," "An American Japanese Garden," "My Garden," by Will Comfort; "Birds in the Garden," etc. In April comes the biggest number of all, the Annual Home-building Number, followed by others equally rich and alluring to the home-lover.

### COUPON

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Please enter my name for a (4 mos.) (one year's) subscription to **THE CRAFTSMAN**, beginning with the Garden Number, for the enclosed (\$1.00) (\$3.00), and send me absolutely **FREE**, planting material for Garden No.—Suburban Lawn. Fern-Dish (circular) (rectangular).\*

Name.....

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\*West of the Mississippi—25 cents for planting material must be added. Note charges for fern-dishes above. Extra postage Canadian and Foreign Subscriptions V-3.





# VANITY FAIR

Have you seen the March number, now ready?

**I** WISH to congratulate you on the reproduction of sculpture and drawings contained in your magazine. If you keep this pace you should go far to raise the artistic standard of American magazine illustration.

—R. Tait McKenzie

**E**VIDENTLY Vanity Fair is printed for persons who prefer orchids to tuberose, know more about polo than croquet, and learn to do the latest dance about a month before the dance becomes popular.

—George Ade

**O**NE is left after reading Vanity Fair with a feeling of having chatted with a cheerful, well-informed friend. This is not right. Remember; the reader should be bored, but impressed.

—George Barr Baker

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—W. A. Rogers

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—Bliss Carman

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